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ITALIAN VIOLIN MAKERS

KAREL JALOVEC

ITALIAN VIOLIN MAKERS

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INTRODUCTION

The study of old instruments can give us much knowledge that is important and interesting about the history of music. Though the general falling into disuse and consequent unavailability of some once common instruments necessitates the music written for them being played nowadays on other instruments related to or evolved from the originals, familiarity with the instruments for which the music was originally written can give us considerable enlightenment and often a revelation of the composer's intentions. Moreover, through the evocation of the music of the past which the study of old instruments permits we are able to understand better the thoughts and emotions which affected our ancestors, whether this be in the field of formal music-making or of folk-music and song.

There are other reasons for recommending this book which deals with the finest specimens of what is without doubt the most popular and important family of instruments — the violin family. Firstly, the difficulties of distinguishing the false from the genuine are such that only an expert treatise such as the present one can enable one to pursue one's studies with any assurance. Secondly, the book is more than a mere compilation: it is critical in mood and attempts to acquaint the public with what should be considered the proofs of genuineness.

While it would be false to claim that many modern instruments are not of outstanding quality, it is also true that for all intents and purposes most of the stringed instruments achieved their final form long ago (there has been little evolution since) and that they achieved a state of perfection at the hands of the great violin makers which has never been surpassed.

From many points of view then this book can fairly claim to be of the utmost value and importance in the study of music.

In conclusion I wish it every success on its journey.

PROFESSOR L. ZELENKA

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ON THE EVALUATION OF STRINGED INSTRUMENTS

Those who wish to understand the peculiar relation of the performing artist and connoisseur to his stringed instrument, must learn to regard the violin and its larger relatives as works of art. The feelings of pride and partiality, of extreme fondness and love that certain instruments evoke, even the regret, when some quality is lacking or destroyed, can be understood only if this artistic approach is used. The original invariably is of a much higher price and value than copies made by the dozen, and the work of the creative master is superior to that of his followers, even though they are endowed with a part of his excellence and a reflection of his glory.

Like a picture, an instrument to be a work of art must be genuine, original, accomplished and in its own way beautiful. Although old it must be well preserved and as nearly as possible in its original condition. This analogy with pictures will be helpful to us in assessing qualities, for, as with pictures, in this line there also existed schools, schools of instrument-making. Here, too, some sort of hierarchy of artists is recognized and, as in plastic art, there have been changes in taste and judgement. Several fashions have come and gone and often what is best liked and most valued today, was misunderstood and unrecognized in the past and had to force its way to success.

The matter, however, is more complicated than in the case of pictures. The aesthetic function of pictures is visual, meaningful and often historical, but, except for being looked at or preserved nothing is, or should be, done with them. In their own way stringed instruments are works of art, but their primary function is musical.

Today the rôle of the violin or 'cello is different and considerably greater than was the case in the past. Before Beethoven, when delicate compositions and graceful minuets were played in the salons of the nobles, tenderness of tone and a flute-like timbre were valued most highly. Instruments made by Jacob Stainer were endowed with these qualities to perfection. This accounts for their popularity in the past, as well as for their innumerable imitations. The German masters of the eighteenth century mostly endeavoured to attain the same goal: they sought for the required tone, raising the archings of instruments and complying with the current tastes even as far as colouring was concerned. Nowadays such instruments are not in very great favour; even when new they often appeared as though tarnished by smoke, and grew darker still with age; their tone generally falls short of the increased orchestral and particularly solo requirements. In modern performances, conducted in large halls and accompanied by powerful orchestras, resiliency and strength of tone are required. Thus musical development itself has brought to the fore instruments of a different build, which formerly had been considered by the public fit chiefly for a large church. First among these new favourites were the Italian instruments, whose power and clearness, even when the swiftest passages are executed, are a veritable miracle.

It was only in the nineteenth century that Italian instruments achieved international fame. The masters of the Amati family, it is true, had been famous before that time, mostly because of the delicately subdued, silvery sound of their instruments which vied with that of Stainer, Stradivari likewise had been admired during his lifetime and had noble, rich customers. His works, however, had still to come out of the castles and churches in order to reach the general public. With feudalism giving way to the middle classes, the musical public underwent a change in its structure.

The great soloists of the first half of the past century revealed the excellence of these Italian instruments to their audiences, who were enraptured by the richness and carrying power of the tone. Paganini directed public attention to Joseph Guarneri del Gesù. The collector Tarisio sought and gathered precious originals throughout Italy, taking them to Paris. Upon Tarisio's death they made J. B. Vuillaume, an excellent violin maker and an even better businessman, a rich man. The sudden rise in the prices of these makes is not explained by the interest of performers alone. Collecting began to spread and became a considerable fashion in the rich industrial countries. Many a marvellous instrument was condemned to temporary silence, only to appear later on the market in an excellent state of preservation, sometimes even with a complete list of its previous owners.

But the tone of a stringed instrument, although astoundingly persistent and improved by playing, is not everlasting. The number of old, even classical, violins worn out by constant use over a period of centuries, is rapidly growing. What used to be an acoustic marvel, will grow old and deteriorate, though ever so slowly. The number of perfect old specimens is diminishing and their prices keep growing. Often the tone of a wonderful fiddle becomes too soft and smooth and loses the ability to dominate a large orchestra. And it goes without saying that the times are gone when it was possible to discover an Italian rarity in some forgotten attic. The artist and even the fancier has to rest satisfied with something less spectacular, just as he cannot adorn his home with a Raphael or a Rembrandt.

The increasing price and diminishing number of first-class originals directed public attention first to the minor Italian masters. Many uncommonly good, almost perfect, specimens were found among them. A number of old Italian instruments measure up in tone to the great masters of the Cremona school. Today we appreciate their originality and do not consider them inferior, if their style of workmanship differs from Stradivari. On the contrary, we like them.

Unfortunately this appreciation has in many cases come too late. Thousands of originals have been re-christened after greater names. The label inside is in itself no proof of origin. There are, of course, methods for distinguishing a genuine label from a fake and, even more important, for discovering the real craftsman. An instrument, like a picture, should itself reveal its identity. But it must not be "repainted", i. e. revarnished, substantially altered or fitted with incongruent new parts. If the instrument is in a fairly original state, the maker can often be discovered and the school to which he belonged almost unmistakably ascertained. And even when the school cannot be determined, the value of an excellent nondescript instrument cannot be denied, for it is obviously the work of skilled hands. Some old violin makers have been greatly wronged: we know little about them, but their instruments are in use, sailing under false colours.

Because of the slow but inevitable decay of stringed instruments, violins of the oldest school of Brescia (Gasparo da Salò, G. P. Maggini, etc.) are extremely rare. We seldom have an opportunity to see and hear them. There are in existence more violas of that time, partly because violins were then a novelty and violas were more common, partly because violas last longer and are less played. However, fate will inevitably one day overtake (although not soon, because of the great care bestowed upon them), the famous instruments of the Cremona school also. The time will come when they will be worn out; cracks will appear and they will become rare relics in the hands of collectors and in the glass cases of museums. At the present time, those that have fortunately survived the vicissitudes of two and sometimes even more centuries are still in full splendour. Their high price, however, and the knowledge that they are past their prime, cause musicians, amateurs, and collectors to direct their attention to the masters of the nineteenth century. An exacting musician or listener can be fully satisfied with a beautiful instrument by Pressenda or Rocca, and there is quite a number of such names. If such makes were passed as being those with a more popular name they would enrapture the listener even more, for suggestion and illusion play a role which is only too well known.

This shift in the interest in old instruments is basically correct. It has led to a fair evaluation and admiring appreciation of great French masters (N. Lupot, J. B. Vuillaume, etc.) and of other makers, among whom the outstanding Czechs, particularly those of Prague, will, we hope, attain the distinction they deserve.

It is impossible to explain the acoustic value of stringed instruments without bringing to mind a truism which is nevertheless often overlooked. The instrument does not play itself. What we hear is the interplay of the instrument and the performer. The same violin has a different value in different hands. Not even a Guarnerius can make good the deficiencies of an unskilful hand and many a great artist works miracles on an instrument which is not extremely precious. Although stringed instruments really gain by playing, especially in that they speak more easily and develop a more supple tone — a fact which is no illusion, particularly to the performer — the process of maturing can be fairly rapid and may be at its end within a few decades. There is no lack of modern instruments acoustically excellent, with a fresh, full, and yet soft tone.

The acoustic side, however, of these works of art is not the only basis for their evaluation. As early as the first half of the seventeenth century, as we know from the correspondence of Galileo Galilei, they began to be regarded as works of fine art. The masters of the Brescia school sought, above all, a solemn and sonorous tone, whereas in Cremona they put stress on a graceful appearance; the sound of the latter was at first somewhat small and more melodious than powerful. Sometimes, probably on the demand of customers, the instruments were provided with artistic tarsia adornments. The inlaid instruments by Stradivari are famous and we know similar, though less beautiful ones by other masters. Such adornment, however, was exceptional. On the whole the Italian masters remained true to aesthetically sober and functional principles, proving thereby, it would seem, a still higher degree of taste. Stress remained on the gracefulness of shapes, beauty of material, careful workmanship, and colour appearance. What matters nowadays was also important in the past, viz. how much the client would and could pay for the instrument. The reader should look at the old instruments makers realistically, in the social position and circumstances in which they probably had to make their living. Very few of them were of patrician origin or well-to-do men. For the most part they were humble artisans who were content to work anonymously in what would today be called the *atelier* of a prominent or enterprising master. The number of makers to whom only one or a couple of instruments can be attributed is so great that it cannot be always ascribed to price-raising practices, although we know that these practices occurred in the seventeenth and eighteenth centuries, sometimes with the connivance of the makers themselves. Nor could the mortality of fiddles of minor makers have been much greater than that of expensive specimens. Some of these artisans probably but seldom got an order, and if they did, they had to put up with a low price. The provincial maker had mostly provincial customers, communications were slow and Italy was divided into a number of territories. The plain appearance and less careful finish of an old instrument does not therefore mean that the maker knew no better. Even so, some of these instruments have a wonderful tone. Sometimes one of the minor masters suddenly produced an instrument of stunning perfection and there are certainly precious specimens in which only the salient traits and finish are the work of the master whose name we read inside.

Sometimes the makers even dispensed with the purfling of the back, since the back is hard, is not taken off like the belly and therefore requires strengthening to a lesser degree. Instead of it we find two lines branded about the edges by means of hot iron points. The backs of 'cellos even by good masters are sometimes made of poplar wood. Both these peculiarities, for instance, characterize certain products of the Milanese Testore family, particularly of Paolo Antonio Testore.

It is the beauty and perfection of the specimen, therefore, which counts most in its evaluation.

What counts further is the name, state of preservation, and only in the last place the tone. A beautiful undamaged instrument by a good master nearly always sounds well; moreover, the owner will take a liking to it even if its tone is more sweet and harmonious than powerful. The artist appreciates, of course, above all, the acoustic qualities, particularly if he is not blessed with earthly possessions.

The number of factors that must be considered in appraising stringed instruments as works of art is so great that, in the aggregate, the presence of all these factors in a given specimen is sufficient to render it rare, even though it is not distinguished by age.

An instrument lacking good, matured, acoustical wood, or careful, strong, light, correct build, may have a nice appearance, but falls short of the requirements of music, particularly on the concert platform and in chamber music. None of these conditions is isolated. Much was written once about the tuning of the belly and back, that their upper tones should blend harmoniously so as to produce that complicated mixture of sounds which combines softness with carrying power, strength with easy resonance, song with brilliance, and has in the individual strings the peculiar colour required for interpretation. This question remains open and it is not difficult to understand why. It is impossible to determine the conditions of vibration on detached parts: they are different in an instrument firmly glued together and exposed to the heavy pull of the strings.

It seems more probable that knowledge gained from constructive statics will throw some light on the problem. If we know the coefficient of elasticity of pine and maple wood, the height and shape of arching, the strength of pull of the strings and that of the pressure on the bridge, the maximum and minimum thickness of the belly and back, we shall perhaps be able to figure out how and where the thickness has to be diminished gradually toward the edges.

Such calculations were actually undertaken about 40 years ago by a member of the Czech Institute of Technology; the curves connecting the points of equal thickness were, strange to say, similar to those found in Italian masterpieces. In these calculations, however, the basic data had been given by practical experience of the makers. Most important was the maximum and minimum thickness of belly and back. But this difference varies; it is greater in hard woods, that is, the bellies are more uniform in thickness. For these reasons mathematical computations are by themselves not revealing. Moreover, what has been discovered, or rather confirmed, by calculation can be no mechanical guidance to an experienced instrument maker. In individual cases he alters the models and arching and conforms to the inequalities of the material. He feels by means of his tools what sort of material he has in his hands. He studies the acoustic materials and knows how much he is allowed to take off in order to achieve the best results. He is aware that a thin-profiled instrument has no brilliant prospects and that many a good old instrument has been hopelessly spoiled by scraping the plates in order to endow them with a "finer" sound.

Tradition, example and experience guide the violin maker. He can achieve fine results by carefully imitating outstanding patterns. We realize that those who did pioneer work in this field were endowed with great power of observation and creative genius. It is remarkable that instruments by the same distinguished master almost always embody some special quality of their own, i. e. the same peculiar colour of the individual strings, even if the model of the sounding body is altered. This is true of Stradivari, whose successive models — *amatisé*, *allongé*, period of glory and that of old age — are very similar in tone. It is still more striking with Joseph Guarneri del Gesù, who in his early years made daring experiments with the shape of his instruments. We have already mentioned the tone of the instruments by the masters of the Amati family, but this applies more or less to all superior violin makers, with some exceptions of course, for even they did not succeed in all their designs.

"Violin varnish" has been much written about, and much research has been done in this field.

The secret of the old Cremona varnish, once apparently prepared of common ingredients and accessible even to cabinet makers, seems to have got lost about 1780. After that the varnish deteriorates, perhaps for the reason that other kinds dried faster. But some schools, e. g., that of Naples, used a drier, less supple, though also fine-looking varnish even before that date. Chemical analyses of varnish, after two or more centuries of exposure to air and sunlight, have thrown little light on this matter. It seems that individual violin makers had their own methods of colouring and applying; they used to either combine coats of different colours or to choose merely different shades. Sometimes they would add colouring matter of a vegetable nature, not, of course, the modern chemical colours of today; at other times they shaded off in varying degrees the ground tone, perhaps by boiling the varnish. The Cremona varnish is not the only type that stands out singularly. Just as beautiful, although in a different way, are the instruments of the Venetian school, the products of the masters of Naples and Turin; even those of Milan were not much inferior, although they did not succeed in achieving the same sweet golden appearance and fire. Some varnish of the nineteenth century, such as that of Pressenda, Vuillaume, etc., justly arouses admiration in this respect. The old "secret" need not be lost forever; it may even be surpassed with modern means. But it is essential to know what is being sought. The grounding of the famous Italian varnish sank into and united with the wood; this is evident from the fact that even in places where it is completely worn off, there remained the coloured ground, which may again be brought to a soft lustre by gentle rubbing. The varnish forms with the wood an acoustic unity. It never chipped off, but was merely wiped off gradually. It not only protected the wood, which, had it not been for the varnish, would have fallen into decay a long time ago, but it also made the tone fine and mellow. The ingredients used in the varnish remained as a rule moderately soft. The surface in uninjured sections feels smooth as butter, in other places like velvet. Its transparency is practically absolute, showing quite clearly all fibres of the grain and the reflexes of the material. At the same time it has an apparent depth which seems incredible considering the very thin coat. The colours were selected very tastefully, from deep yellow to orange, golden-brown, pinkish brown, reaching up to dark red. When light falls upon them; they will scintillate. Originally the colouring of the old Italian instruments was more lively than it is today; a little of the colour was taken away by the sun and the varnish became somewhat brown. The darkening of the old wood has contributed to this change in colour, so that at a distance one always gets the impression of a brownish shade.

These hues are sometimes as beautiful as those of pictures. Where the upper coats of colouring are already worn off, figures have appeared that enhance the beauty of the whole. This "face" of old originals (particularly visible in red varnish with underlying golden-yellow ground) has been imitated for a long time. But an imitation is always recognizable; a connoisseur discovers even the most cunning imitation, if it is not itself old and the work of a maker who almost equals his paragon. Real age cannot be imitated even by staining the wood without betraying the fake. Moreover, it is known that the surface of old maplewood (on the backs and sides), may get slightly warped into undulations because of shrinking, so that it has an uneven mother-of-pearl appearance. The waves follow the curl marked by the structure of the material. As a rule the general impression is enchanting and utterly different from the flat appearance of "paint" with which cheap new instruments are provided.

The originals we admire are, it is true, children of the Italian sun. But they are, above all, works of patient men. A thing of beauty always requires patience.

It is incredible how much individuality the old masters were able to embody in every detail, although they worked within the scope of their own school and as a rule departed only gradually from the patterns on which they based their craftsmanship. Sometimes there are only shades of difference, which require a well-trained and experienced eye, but on the whole they almost remind one of a characteristic handwriting.

The scroll of the old school of Brescia has half a turn less than the scrolls of a later period. In scrolls there is much variety: they may be perfect, but in other cases poor, carved without patience, somewhat small in proportion to the whole, narrow or massive, having the axis of symmetry either horizontal (when the instrument is held in a vertical position) or somewhat inclined downward, etc. Nowadays the best patterns are imitated with an extraordinary precision, and yet the product lacks the softness of the old original, which looks almost as if it had grown up organically. Likewise, the shape of the sound-holes has become to a great extent stereotyped. These sound-holes are nearly always the same accurately redrawn, elegant shapes of the well-known works of Guarneri and Stradivari. But their contemporaries and fellow countrymen always had something new in their shape and position and even the slightest modification can be seen and forms a part of their originality.

The outlines of Italian instruments developed within two generations and attained its peak of elegance in the works of those to whom pre-eminence was awarded for other reasons as well. The figure of the wood was made use of with refined taste; the backs and sides of better specimens are beautifully streaked, broad or narrow flames flash forth from the centre, opalescing when the instrument is moved. In other specimens these flames reach across the whole back, if it is made of one piece, and they are often aslant. At times they continue aslant even on the sides, and sometimes—particularly in the instruments by some of the Cremona masters—this impression is further increased by the fact that the hatching is reversed in the middle bouts. On the other hand it seems that some masters, e. g. Goffredo Cappa and his disciples, stressed the design so that it would be horizontal when the instrument is held straight up.

The purfling which lines the edges likewise tells a story. Tommaso Balestrieri, one of the really great masters, whose instruments shine both in colour and tone, often failed in this one point. Perhaps he was an amateur, or his hand was less sure. The latter is pathetically true of Stradivari himself, when he was ninety-three years old (a violin bearing a label written with his own hand and stating his age when the instrument was made, has been preserved).

A perfect purfling is almost a matter of course today, the modern purfling is even more accurate than that of the old masters, who had to make this part themselves. It consists of three strips glued together, the two outer strips being black and the middle one white. But nowadays the production looks as though a print had been made, not a manuscript carefully brought into completion. The purfling has lost its personal character.

Less attention is paid by the uninitiated observer to the rounding of the edges and the shape of the corners. Such things are, however, very typical, and even good instrument-makers have failed in this respect.

All these individual factors are intermixed in various ways. This brings about a play of art and creativeness that is almost as interesting as the study and appreciation of pictures. At times one is moved to exclaim, "what a pity that it has not got a better scroll". At another time, "it's a pity that the instrument is not broader, what tone that would bring about", etc.

Another important question that must be considered is the state of preservation of the old originals. They have hardly ever been handed down to us in an unchanged state. Pegs, tailpieces, bridges, fingerboards, necks are exchanged. Complete originals are great rarities. Stringed instruments of the seventeenth and eighteenth centuries had the necks fixed in a straight position—often traces can be seen showing how the instrument rocked on its back when it was laid down. An angle was of course even then necessary because the finger-board (which was then shorter) and the strings had to slant upwards to the bridge (which was low). This was originally accomplished by a wedge put under the fingerboard. Later it was done by tilting back the neck and the head, and today we can hardly imagine it otherwise. An original neck is a rare item. It has usually been replaced by a new one,

because nowadays necks must be longer. This obviously need not be considered a corruption of originality. We also know that the old violins were held differently from the manner common nowadays. Formerly the player's chin rested on the tailpiece, or even slightly to the right of it, evidence thereof being the traces visible on many old violins. Development of new techniques, quick changes of position, etc., brought about a change in the manner of holding the violin and inaugurated the use of chin-rests, which were originally primitive and did not protect the belly.

This brief explanation ought to be sufficient to put an end to some popular naïveties. To these belong "the tsigane violin, highly improved by playing", for to acquire a rare instrument from such a source is about as probable as to buy a thoroughbred horse from the same hands. Because it happened that someone had a broken fiddle repaired by a violin maker, which resulted in its having a better tone than before, some people concluded that smashing a violin improves the tone. And so on. To this same category belongs the scraping out of instruments. It is a pity that such stories still have credence and remain in circulation.

Cracks in the wood are usually due to injuries against which these delicate instruments should be carefully protected. However, cracks also appear spontaneously because of age. If they are short, small in number and not under the bridge, they can be repaired easily and do not cause any particular depreciation of value. The original varnish, however, should be preserved under all conditions. Even mere traces of the original varnish are better than retouches. Even a colourless coating is undesirable, although at times unavoidable because of repairs. It corrupts the original structure of the surface, which may be evidence of originality, and in addition, grows more characteristic with the patina of age.

Interferences of this kind, although unnoticeable by daylight, may be detected by ultraviolet rays. These rays also accelerate the maturation of the wood. However, an old instrument cannot endure such experimentation, and woe to the owner of a modern one who subjects it to such abuse. It will crack all over, the reaction being violent. It may be worth while trying when using unfinished wood—but everything in moderation.

We have already said that from the musical point of view the old instruments can be equalled. Coming centuries will bring to light new values and it is possible that some day a further change in musical demands will bring about greater power or a different colour of tone. For instruments are intimately connected with the development of music. There have been changes in tuning, which is much higher now than it used to be. The original makers would undoubtedly shake their heads at the high-pitched, "piercing" tone and at all that a virtuoso demands of his fiddle today.

Within the limits of these new developments and the predilections connected with them we are still conservative. Violin making is no field for new inventions, on the one hand because the visual impression of a differently constructed body is different—usually inferior—and on the other because we feel that it sounds "different to a violin". If the time comes, however, when new qualities will be required, masters will arise to meet that demand. At the present time imitation, perhaps a little biased, prevails and there are too many of those ever-recurring patterns of Stradivari and Guarneri.

A genuine work of art created by a craftsman must be internally homogeneous. It is impossible to use formal elements which do not belong together. Those who are able to look at instruments with a loving eye—and this is what as a rule musicians do—will also appreciate the harmony of the whole. It may not always be perfect. How to look at it and to judge it will be explained in detail by Mr. Jalovec.*

* Pronounce Yalovets.

ITALIAN VIOLIN MAKERS

This book does not deal only with violin makers, although, we admit, they are more in the spotlight than makers of the lutes, guitars, mandolins and other instruments of the kind, who are also included. It is difficult to find a comprehensive title for a work of this kind. The title *Violin Makers* is too narrow; expressions like "makers of stringed instruments played with the bow" are not nice; and it would go too far to speak of stringed instruments in general, for we do not include harps, pianos and the like. The Italian word *liutajo* and the French *luthier* would do, for they include the violin makers, but other languages use the corresponding words in a less ancient and more accurate sense. The title *Lute and Violin Makers* might be the most pardonable of all combinations. Both words must, however, be taken in a broader meaning, the first including producers of lutes, guitars and mandolins, the second makers of violins, violas, 'cellos and contrabasses, in both cases with occasional glances at instruments which have gone out of use.

The origins of the most important stringed instrument played with the bow, the violin, are wrapped in darkness. We only know for certain that it developed out of the viola. The latter had been in use for a considerable time before and though it was in many ways more primitive and of a very variable size, it did not differ essentially from its present form and was tuned as it is now, though to a much lower pitch. As early as 1449 Giovanni Kerlino is said to have built violas not only with a bridge, but with an arched belly, and about 1500 Pietro Dardelli of Mantua, a contemporary of Leonardo da Vinci, built violas convex on both sides. Half a century later the treble viol, tuned in fifth, but a quint higher, made its appearance—the violin. Many conjectures have been made concerning the inventor: authors of three nations have tried to confer the honour on this or that of their countrymen. It seems, however, probable that it was developed gradually and in a groping way, in obvious co-operation with and at the behest of musicians. There was growing demand for an instrument with a soprano voice, whereas the viola da braccio (i. e. held in hand and under the chin, not between the knees like the viola da gamba) represented the alto, and quite successfully at that.

The crescent-like soundholes of violas from the previous period appear definitely changed into their present *f*-like shape in the works of *Gasparo Bertolotti*, known as *Gasparo da Salò* who was born in 1542 at Salò on Lake Garda and worked in Brescia where he died in 1609. He also adopted the arching introduced by his predecessors. The most remarkable feat of Gasparo da Salò was not the "invention" of the violin, but the fact that it sounded so well. His violins were less refined in appearance than the works of the Cremona masters who began to appear practically in the same generation, but a century later, when the development of music and performances in churches and larger halls called for a more voluminous tone, the leading masters of the craft began to wind their way back to Gasparo da Salò and the other great Brescians in order to find a synthesis of the melodious sweetness—the ideal of the Cremonese Amatis and Jacob Stainer—with their powerful carrying tone. The true miracle of the invention lies in the fact that the viola and violin have not been changed in any essential way since the time of Gasparo da Salò and G. P. Maggini. Masterpieces of later origin are more elegant, more carefully finished than the fiddles they could produce (and sell), but as regards the tone the Brescians have set one of the chief standards of beauty and expression.

Few ingenious creations, if any, have withstood the impact of innovations so steadfastly as the violin. And yet musicians and experts insist that it was due to their intrinsic worth; they are by no means conservative with regard to many other instruments. To the uninitiated the importance ascribed in this work to slight differences in arching, to the position of the sound-holes and the bridge and similar trifles may appear all but ridiculous. But violins, although they differ quite visibly in outlines, sound-holes, scrolls and colours, differ very little in build. Thicknesses vary but slightly—a trifle less and the results may be distressing. Certain proportions, expressible, as we are convinced, in numerical relations, appear to have been an iron rule, at least in genuine Italian fiddles.

Of course, it has not been possible to preserve them in their original condition, even if they had the good (and rare) luck to be in the hands of people endowed with due respect for originality. The development of violin play has necessitated longer necks tilted back the way we are now familiar with, higher bridges, chin-rests etc. Most important is the distance from the middle of the soundholes to the upper end of the belly (or of the length of strings to the total length of the body of the instrument). The former proportion seems to be set “for good” and without it no artist today can handle his instrument with assurance. Inside the instruments of the violin family only the bass-bar has been almost always replaced by a stronger one. All other alterations are detrimental, to old instruments always, to new ones usually.

Several schools have successively or simultaneously held sway in Italy. They have their characteristics, but individual masters, especially the great ones, did not hesitate to borrow this or that particular they liked from other quarters. There was plenty of emulation among the leaders of the craft, but no mechanical imitation.

The school of *Brescia*, headed by *Gasparo da Salò* and *G. P. Maggini*, built instruments which are characterized by relatively low, but broad, archings which reach almost to the edges. They form low convex curves in all directions. The corners are short and mostly rather pointed. The purfling is often double and sometimes forms, particularly at a later period, interlaced ornaments on the back. The sides are low; the scroll, which looks old-fashioned, has half a turn less than the scrolls of later schools. Sometimes the instruments have instead of a scroll a carved human or animal head. The wide-open sound-holes are in an almost upright position, practically parallel, in other specimens sharply inclined; their upper and lower openings are of the same diameter. The belly has regular grain, the bass-bar often forms one piece with the belly. The back is usually carved out of one slab of wood taken from the outside of a maple-tree and is as a rule without curl. The Brescia makers made the backs, sides and scrolls of their instruments also of other kinds of wood.

They used a varnish ranging from dark yellow to dark brown. They applied it in rather thick coats and it is not so transparent as the Cremonese.

The tone of these instruments is sonorous; the violins sound on the D and G strings a little like violas. The violas and contrabasses are often superior to the violins and particularly to the 'cellos. Originally these instruments were rather thick in wood and many specimens have been spoiled by scraping out in the hope that they would get a “finer” tone.

The Brescian school flourished in the years 1558—1620.

From 1560 to c. 1740 the *Cremona* school was at its best and at the head of the Italian violin-craft. The founder of this school was *Andrea Amati* who was long considered as a disciple of Gasparo da Salò. His father Gotardo, who died in 1553, seems to have been a lute maker—he was called Maestro Gotardo Amati. But Andrea, although probably apprenticed by his father and without being a direct pupil of Casparo da Salò, turned towards violin making. However, with regard to tone, he followed another ideal then popular in higher circles. According to another version he was pupil of a Marco del Busetto who lived in Cremona from 1540 to 1580. But this is improbable, for Andrea Amati was an independent craftsman as early as 1546.

The Cremona school gave to the world masters unsurpassed to this day. It is, however, not sharply circumscribed. This is due partly to its very excellence, for it inspired imitation. It is consequently not easy to formulate the criteria of the Cremonese style. A number of outstanding masters who belong to the school lived outside Cremona, others, like Alessandro Gagliano, started in Cremona and founded a new school elsewhere; after Lorenzo Storioni, roughly since the end of the 18th century, even very good masters in Cremona were mere followers. Nor does meticulous copying constitute a Cremonese trait, not to speak of later imitations—their number has been mounting for over a century and they may be as soul-less as cheap prints.

The masters of Cremona worked very carefully. The instruments have graceful outlines, the corners rather protruding, but rounded off with fine taste; the edges have a profile regularly executed all the way around the instrument. The Amatis and other early masters took the arching rather high and roof-like, i. e., flat (even slightly hollow) near the edges and rising rather suddenly towards the middle line. Later the instruments become flatter, the construction perceptibly stronger. The scrolls, at first somewhat small, since Stradivari larger, but not massive, are never standardized. The sound-holes have the upper openings smaller than the lower ones. The back of a 'cello or contrabass may be of poplar wood, but even here maple is the rule and the smaller instruments are always made of light regular pinewood and carefully selected maplewood, the latter as a rule with beautiful curl.

The varnish of the true Cremonese masters is supple, soft and persistent at the same time, transparent, underneath yellow and variously coloured in hues ranging from bright yellow which suggests the idea of liquid gold, to amber-yellow and orange and again from pale red to deep red; transitions and mixtures of these tints occur in the works of the same makers; only neutral brown is seldom found. The varnish is carefully applied in thin coats. When pressed with a warm finger for some time, it retains a trace which then slowly disappears by itself. And it can never be rubbed off entirely, for the grounding is united with the wood and some of its lustre can be even then renewed by careful rubbing (not without some oil).

The schools of *Naples* and *Milan* represent transitions between the former two. They produced finer instruments than the Brescian makers, but did not reach the Cremona level. The masters of Naples generally followed some of the later models of Stradivari, while the Milanese leaned towards the Guarneri patterns. Low archings are the rule. The Neapolitan makers used a varnish which has sometimes a magnificent appearance, but is less supple and slightly inferior to that of Cremona.

These two schools flourished for a long time, from c. 1680 to 1800.

The schools of *Florence*, *Rome* and *Bologna* were less creative; they borrowed traits from other, even from Tyrolese masters, altered the archings, not always in an elegant manner; their sound-holes are less ornamental, especially if they cut across a suddenly rising arching and appear too open. Most masters in Rome adopted Jacob Stainer's shape of sound-holes, short and with circular ends. The makers of Bologna at first followed the Cremona masters, then reverted to Brescian examples. They employed a yellow or brown, exceptionally also dark-red varnish. In composition the varnish of all these schools is almost as good as that of Cremona, but it deteriorates after 1760, for these cities had their best violin makers from 1680 to c. 1760.

The school of *Venice* flourished from 1690 to 1764. In the 17th century it was even superior to the Brescian school. Venice, a sea port, was frequented by foreigners; it had favourable conditions for sale and special orders; there are consequently specimens from Venice which almost equal those of the best Cremonese masters. At first the craftsmen of Venice followed the larger patterns of Nic. Amati, making the well-designed sound-holes slightly shorter; later they lowered the archings according to the models of Stradivari and of the members of the Guarneri family, one of whom lived and died in the city.

Besides these schools there were masters who cannot be simply assigned to any of them and are sometimes not only individual, but really outstanding. On the other hand there were places where one finds quite interesting blends of styles. This is true e.g. of Goffredo Cappa and his pupils in Saluzzo and Turin. Turin was at times a famous centre of violin making, for several Cremonese masters established themselves in the city and even in the first half of the 19th century F. Pressenda and his school almost revived the glory of the preceding century. In Pisa, Livorno (Leghorn), Genua, Piacenza and several other towns one comes across makers in whom fluctuating influences almost obliterated each other. Much of this blending must be attributed to the migrations of makers from different parts of Italy.

Italian violin making flourished for almost 250 years. After 1850 it was almost extinct and before it took a new breath, Italy, the cradle of the famous craft, depended on the importation of instruments from abroad.

Some information concerning the materials employed in violin making may be useful. The bellies are made of pine or fir wood with grain of varying breadth, but it is seldom excessively close in genuine Italian violins. The backs, sides, necks and scrolls are mostly, not always, of maplewood. The best pine and maplewood came from the southern slopes of the Alps, from present-day Yugoslavia and the eastern Carpathians. The Brescian makers nearly always used maple wood cut on the slab, i. e. from outside planks. Later the makers proceeded toward the middle of the trunk and finally they made, of course not always, the backs from wedges reaching to the middle.

Wood from outside planks is plain, without curl, further inside figures begin to appear, first in concentric lines (fig. 1), then in the form of curl which then reaches right across the instrument, either horizontally or in a slanting direction (fig. 2). Backs made from wedges (generally in two pieces) show clear "flames" which seem to be moving when we incline the instrument. These can be arranged horizontally (fig. 3) or in a roof (fig. 4) or reversely (fig. 5). Wood from near the roots of the tree has a marble-like appearance (fig. 6). So called bird's eye maple (fig. 7), popular beyond the Alps, was seldom used in Italy. There are, of course, instruments with combined figures, the upper part striped, the lower part marbled etc. It is difficult to state the time when the makers departed from outside slabs. Much depended on the material at hand and even when the latter two ways began to predominate, makers sometimes reverted to plain slabs which were cheaper. On the other hand Stradivari used the combination method as early as 1690. From the very beginning of the 17th century there are Amati instruments with a fine curl. The sides and head should be, and in better instruments generally are, of the same wood as the back.

If you have a fine instrument of the violin family, keep it clean and have it cleaned from time to time, not too often. Do not gather experience with bridges and the soundpost at the expense of your fiddle. Have these delicate operations always made by an expert—very much depends on it, including "your tone", if you are an artist. And bear in mind that lack of knowledge has only too often led to financial losses when instruments were bought from unscrupulous persons.

Many inquiries are made concerning the varnish of the classical instruments. To see miracles in the composition of the old Italian varnish is erroneous. It was actually superseded by other compositions some time before the end of the eighteenth century, but some modern masters equal the old ones in this respect. Impatience with the length of the drying period may have been one of the chief reasons of deterioration. But violin varnish is basically more a question of taste, patience and careful execution than a secret. Since it is going to be dealt with in a special booklet, we limit our remarks to a few essentials.

Before applying the varnish it is necessary to clean the instrument of the remainders of glass-paper, dust and stains; impurities in the air are also harmful. The pores of the wood must then be



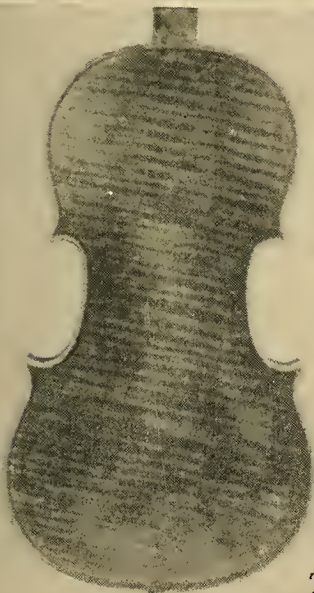
1



2a



2b



2c



3



4



5



6



7

filled with a suitable substance able to yield to the vibrations, to prevent resins from sinking into the wood and to unite the varnish with the grounding. If this is done effectually, the problem is all but solved. But it should be borne in mind that the ingredients themselves should be of a kind which never hardens too much. For this reason shellac is not to be recommended. Before applying each additional coating the surface should be well polished. If these rules are observed, the solvent is not of paramount importance; all solvents must evaporate or oxydize sooner or later. But alcohol varnish, having the tendency to eat into a softer ground, leads to the use of harder ingredients and to hasty work: both influences combine to produce a dry, too compact, even glassy surface and may have a bad effect on tone. Varnish with linseed oil dries very slowly and must not be too fat, but a number of volatile oils can also be used as solvents. A varnish which does not thicken under the brush can be spread without haste, more thinly and evenly, which afterwards aids refraction and adds to the fire of the varnish. A new instrument treated in this manner has a strong lustre which softens in the course of time, but can be revived to a certain extent by cleaning and gentle rubbing. Also the colours get subdued; if this is imitated when the instruments are new, they may have too little colour to start with. Insofar as the choice and order of the coloured layers are concerned, it is a matter of personal taste and tradition. The old masters apparently had many individual methods. Only colours of vegetable origin should be used, no aniline dyes.

About twenty years ago attention was drawn, e. g. by Dr. P. W. Philipp in Döbeln, in a review for beekeepers, to the propolis or bee-glue, a substance with which bees stop crevices in the hives, fix and protect the honeycombs. The discovery was not new. Properly dissolved — the methods have yet to be studied — it possesses all the required qualities and has a pleasing golden-yellow hue. The shades depend largely on the treatment and vary without addition of colours, but the propolis blends with colouring ingredients very well. It can be given various degrees of consistency for which reason it is admirably suited to form a gradual transition from the grounding to the upper coatings. We share the opinion that it was widely in use in Italy for over three centuries, and not only by instrument-makers, since it is very common.

The literature on our subject is copious and of unequal value. Some publications repeat what has been published before. Original and very valuable are the works of the Hill Brothers of London: William Ebsworth Hill: *Antonio Stradivari*, 1907; W. H. Hill, A. F. Hill, and W. E. Hill: *Antonio Stradivari*, 1922; *The Makers of the Guarneri Family*, 1931; all these works are written with the responsibility of first-class experts. Of permanent value is the great work of Louis A. Vidal, *Les instruments à archet, les faiseurs, les joueurs d'instruments, leur histoire sur le continent européen, suivi d'un catalogue général de la musique de chambre* (3 vols. 1876—78).

The large work in two volumes *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* by F. L. von Lüttgendorff was compiled with the help of several violin makers and experts, which increases its value. Lüttgendorff himself has done a great deal of original research, especially about the German makers, but some of his information concerning Italian and other masters must nowadays be revised.

To these important works one must add the interesting volume by Friedr. Hamma, the Stuttgart violin-dealer and maker, which contains very good pictures, but little reading, and deals chiefly with Italian masters. The small book by F. Farga, provided with photographs by the violin maker Hugo, is not complete. The *Dictionnaire universel des Luthiers* by René Vannes is at its best where it deals with the Italian and French makers, includes contemporary ones, but contains errors elsewhere, e. g. where Czechs and other Mid-Europeans are concerned. A similar older *Dictionnaire des Luthiers* by Henri Poidras falls short of the preceding works both in text and illustrations. Apart from the above-named we have used a number of other sources, e. g. a Czech book on the technology

of wood by J. Antoř; A. Bagatella: *Regeln zur Verfertigung von Violinen* (transl. from Italian — see Bagatella); J. J. Baumann (a Czech book on the violin and its construction); F. J. Fétis: *Ant. Stradivari, luthier célèbre*; Fétis—Gallay: *Stradivarius*; Hill and Sons: *The Salabue Violin — Le Messie*; G. Kinsky: *Musikhistorisches Museum von W. Heyer in Köln*; O. Möckel: *Die Kunst des Geigenbaues*; J. Mařák: (a Czech book *The Violin and its Construction*); A. Fuchs: *Streichinstrumenten-Taxe*; Paul de Witt: *Geigenzettel alter Meister*; finally a number of smaller publications, some magazines and catalogues. The Chicago firm Lewis and Sons has published two books by E. N. Doring: *How many Strads?* and *The Violin Makers of the Guadagnini Family*. We do not know them, but are using this opportunity to call attention to them.

This author has been gathering information and first-hand experience concerning violin makers for almost thirty years. His work on the makers who lived on the territory of present-day Czechoslovakia, which he takes the liberty herewith to announce, has had predecessors. Mr. Lev Kůs, a thorough student of music and its history, intended to publish a book on the Czech violin makers, but he died prematurely during the German occupation. Some of his fine photographs could be utilized; they were put at our disposal by the courtesy of his widow. The violin maker E. E. Homolka, who had had the same intention, also died, in 1928, before he could finish his work. Much of it had to be done anew and much had been left that was unexplored.

As far as this volume on the Italian masters is concerned, we hesitated a long time and originally intended to publish it in Czech only. It appeared, however, in Czech and English and the idea has proved to be a lucky one. It sold well and the response was favourable despite the deficiencies of the first edition of which we are only too conscious.

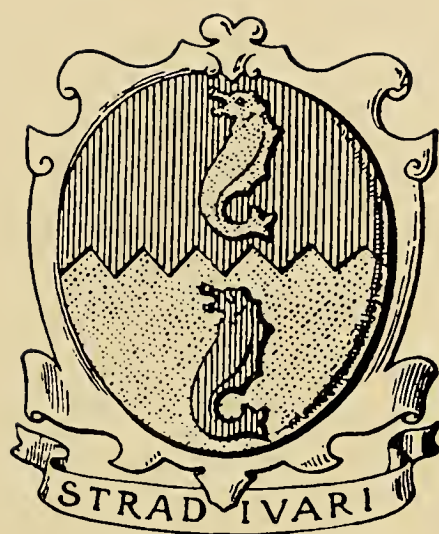
This second edition is considerably enlarged and thoroughly revised. It will appear in separate English and German versions.

May it attain its modest goal. But above all we should appreciate the cooperation of other experts. We have done our best to study as many instruments as was humanly possible in our circumstances, but others, who have been more fortunate in some respect or other, might send in their contributions, photographs of guaranteed specimens, and their critical remarks to our statements. Joint authorship seems to us to be the only way to a really authoritative work; one man's efforts do not suffice. It would be an honour to us to see other names join that of this author, should a new edition, or a supplement to this volume, come under consideration.

The prices given are to be taken as mere hints; since they are outdated, they should be adapted with regard to the present conditions, at the rate of about Kč 200 to the £. Violas are cheaper than violins, 'cellos more expensive. All other conditions and qualities being similar, the ratio is roughly 2 : 3 : 5. Where we say that the 'celli of a certain master are more valuable than his violins, it means that they exceed this normal ratio. Exceptionally beautiful instruments in a perfect state of preservation fetch, of course, exceptional prices. On the other hand, prices of instruments which have grown too old — many of them of Brescian origin — are sinking, unless they reach collectors' and museum prices, in which case the reverse is true.

The readers will notice that we are often reserved in assessing the respective merits of violin makers, especially the modern ones. Many of them have yet to prove their mettle and all modern instruments must stand the test of time. We are slow to leave the ground of direct experience, but each individual experience is necessarily limited and one must rely on authorities. We do so when it can be reasonably supposed that the authors did not pretend to know more than they could answer for. The dates indicate the actual length of life only, if it is expressly stated; otherwise they indicate the years when the person was already and still alive; they refer to the productive years, or to the years from which genuine, or at least guaranteed instruments have come down to us, or the

approximate time. If only one or two definite years are given, they refer to isolated labelled instruments known to exist, which is surprisingly often the case — we have already touched upon this point. Experts who agree with these principles are requested to keep their own notes for private or public use. We hope they will be charitable, if they feel obliged to correct some error of ours.





A

Abbate Alessandro, Naples 1890—99. Son and probably also pupil of Alfonso Abbate; mandolin-producer.

Abbate Alfonso, Naples, ca 1845. Violin maker; but devoted himself more to the making of lutes and mandolins.

Abbate Luigi, Naples, ca 1860. Son, disciple and successor of Alfonso Abbate.

Abbati Giambattista, Modena, 1755—1795. Disciple of Antonio Cassini: worked on the latter's high model. There are known, however, works of lower arching, too, in the style of Amati and the older instruments of Stradivari. He worked conscientiously and genuine instruments are beautiful. Although he made besides violins also 'cellos, violas and contrabasses of strong build, there are but few of those instruments left. All possess a good tone; particularly his contrabasses are of excellent quality.

Hamma valued a violin by Abbati at 25.000 to 35.000 Kčs.

Accardi Antonio, Rome. Died 1900.

Acevo (Acero?) Saluzzo, allegedly born at Cremona. (1620-1690). According to R. Vannes the very name rests on a misunderstanding which gave rise to fictitious labels and fakes.

Adam Abele, Turin about 1712, made various instruments, even spinets. Violins etc. bearing his name come almost certainly from various makers, so different are they in character and quality.

Adani Pancrazio, Modena, 1770—1830. Made violins and 'celli on Stradivari's model. He worked conscientiously; the wood is of medium quality. His purflings are of outstanding beauty. The instruments sound well. Price valued by Hamma at 25.000 Kč., 'cellos even more.

Agostinelli Luigi b. in Gubbio (Perugia) Jan. 26, 1891, established himself as violin maker at Torre Pellice near Turin (since 1944).

Agostini Sante, Palermo, 1822. Little known as violin maker, but renowned for his repairs.

Agostino Nicolo, Palermo. Violin and lute maker of the 19th century.

Aiodante Nero, Asti, after the middle of the 19th cen-

tury was a direct pupil of Gianfrancesco Pressenda in Turin. Besides labels branded initials N. A.

Airaghi Cesare, Milan. 1883. Violin maker of high repute.

Alagio Niccolo, Lauria (Potenza). Born May 11, 1879 in Lauria Superiore, was a self-taught violin maker, but won distinction at expositions with instruments of an individual model. Oil varnish of brick-red colour. Good repairer.

Aisele Michel, Brescia, see Eisele Michel.

Albanesi Sebastiano, Cremona, 1720—1744. Disciple of Carlo Bergonzi. Although his instruments are made of fine wood, their finish is less good: they are valued for their good tone, but do not stand comparison with the work of his master. He rather worked in the style of the Milanese school, but applied the same varnish as the masters of Cremona. His instruments have a low arching.

The prices of his violins fluctuate between 12.000 to 16.000 Kčs.

Albani Filippo, Bologna, 1773. — Instruments by him are not known. There exists but a label.

Albani Giuseppe, Milan. 1701. Son and probably also pupil of Matthias Albani of Bolzano (Tyrolese school). At the age of 21 he worked in Italy; employed German and Italian labels. His golden-yellow varnish is of good quality.

Albani Leopoldo, Ancona. 1883. Violin maker who devoted most of his time to repairs of old instruments.

Albani Leopoldo restaurô
in Ancona 27 decembre 1883.

Albani Michele, Palermo, 18th century. Son of Paolo Albani. Little known, violin maker.

Albani Nicolo, Mantua, Milan. 1763—1770. He imitated Tommaso Balestriri's large, broad and flat pattern. The belly is wide-grained; the sound-holes are cut after Stainer's fashion. He applied a beautiful, predominantly deep-red varnish. The tone is good and strong. The price amounts to 40.000 Kčs and more.

Nicolas Albani
fecit Mantua 1763.

Albani Paolo, Palermo, Rome, Cremona. 1630—1695. He was a disciple of Nic. Amati and worked on the

Names beginning with Da, Dall', De, Di (not, however, those followed by d', de) come under D.

latter's "grand pattern". His work is good, the tone fine and powerful. Red varnish. Price of violin 25 to 30.000 Kč.

Alberti Adalberto, Pavia (1920).

Alberti Ferdinando, Milan 1730—1769. Disciple of Nic. Amati. His workmanship reminds of that of Giov. Bapt. Grancino, after whose death he took over the workshop and trade-mark (a crown — Segno della Corona). Some of his instruments are quite good, made of fine wood, well built on a large model. He applied good yellow, red-yellow, and red varnish. The scrolls are large, flat, their cut is not bad. The instruments sound well.
Price of violins 15—20.000 Kčs, outstanding specimens more.

Alberti Giorgio, Rome. Died in 1624. Son and perhaps pupil of Pietro Alberto.

Alberti Giovanni (I), Rome. Died 1600. Little is known about him and other bearers of the name, their works having probably been provided with faked labels of better known masters.

Alberti Giovanni Giorgio, Rome, died 1617.

Alberti Guglielmo, Arezzo (1877).

Guglielmo Alberti
fece Arezzo Anno 18..

Albertini Carlo, Milan. b. 1866, d. 1940. Only guitars and mandolins with his name are known.

Albertis Peter de, called Pietro Alberto, Rome. 1578—1598. Lute maker, known only from labels which have survived their instruments.

| | |
|--------------------------------|--------------------------|
| Petrus Albertus faciebat R. | Petrus Albertus 1598. |
|--------------------------------|--------------------------|

Alberto Andrea di, Rome 1608, d. 1649. Lived in the street Via dei Liutari. Otherwise unknown.

Albinus. Ancient lute maker of the 14th century. Mere name.

Aldovrandi Emilio, Bologna. 1850—1882. Maker of mediocre skill: for the most part he occupied himself with repairs.

Alessandro surnamed "il Veneziano", Venice ca 1540. Of his instruments only one viola survives today; a lute of his making was exhibited at Turin in 1880.

Allegretti Massimiliano (surnamed Monferino), Soliera (Modena). 1873—1883. Assiduous violin maker whose instruments are of medium quality.

Allegri Giovanni, Milan. 1714. Little known, though the few specimens extant are said to be excellent.

Allessandrone Paolo, Rome 1850, 1860. Little known.

Aloy Dario, born in Rome Nov. 16, 1902, was a violin virtuoso and amateur violin maker.

Alvani Paolo, Cremona. 1750—1755. Perhaps a son or grandson of Paolo Albani. He imitated Giuseppe

Guarneri and Amati, used beautiful wood and a fine yellow varnish.

Amaglioni. 19.. Reported to have worked on the Stradivari model. Otherwise little known.

Genealogy of the Amati family

| | |
|--|--|
| Maestro Gotardo Amati d. ca 1553 | |
| Andrea Amati b. 1535 d. 1611 | |
| Antonio Amati b. 1555—1560 d. ca 1640 | Hieronymus I. Amati b. ca 1556 d. 2. 11. 1630 |
| Nicolo Amati b. 3. 12. 1596 d. 12. 4. 1684 | |
| D. Nicolo Amati (?) 1731 | Hieronymus II. Amati b. Feb. 26. 1649 d. Feb. 21. 1740 |

Amati Andrea, Cremona. Born about 1535, died after 1611.

Reportedly a disciple of Gasparo da Salò. He married at the age of 19 in the year 1554. By his first wife he had three children: Antonio, Girolamo (Hieronymus I.) — the name of the third child is unknown. Both his sons became violin makers and worked jointly with their father. After 1601 the instruments bear the names of his sons. He is considered as one of the founders of the Cremona violin-craft.

The belly is of pine-wood with close grain, the sound-holes are medium-sized, open, in a vertical position, gracefully cut, with a shape only slightly reminding of Gasp. da Salò. The upper parts of the sound-holes are at a distance of 38 mm. from each other. The arching of the belly is of the same height as the model of Gasparo da Salò, i. e. 16 mm. The purfling is wide and executed in a masterly manner. The back is usually made of maple-wood, sometimes of platan or pear-wood. The arching of the back is 14 mm. high. The sides are always of maple wood, 28—30 mm. high, the scroll also of maple wood, rather large, gracefully cut.

Andrea Amati built violins in various sizes, in most instances, however, of rather small pattern. He used to apply, in strong coats and most carefully, a golden-brown, golden-yellow or amber varnish. The tone of his instruments is wonderful, but not strong; Hamma calls it hard. For the king of France, Charles IX, he made 12 violins on the small, 12 violins on the large model, 6 violas, and 8 contrabasses.

His instruments are rare relics, worth 200.000 Kč, and more. The firm of Hamma & Co. of Stuttgart bought one of his violins in Southern France c. 1880 at the price of 30.000 M.

| Dimensions of violins and 'celli | Violin | Violin | 'Cello |
|-------------------------------------|--------|--------|--------|
| Length of belly and back | 353 | 353 | 730 mm |
| Upper width | 164 | 163 | 340 mm |
| Middle width | 106 | — | 230 mm |
| Lower width | 197 | 202 | 430 mm |
| Top sides | — | 29 | 120 mm |
| Bottom sides | — | 30 | 120 mm |
| Length of sound-holes | — | — | 140 mm |

Andrea Amati in
Cremona MDLXXII

Andrea Amati Cremonensis fecit anno 1546

AN.... AMA... FE... I C..... A .N C..... A
AN.. 1555

(ANDrea AMAti FEce di CremonA iN CremonA
ANno 1555)

Amati Antonio, Cremona. Born about 1555, died 1640.

Elder son of Andrea Amati, and his disciple. He worked jointly with his father and brother. After his brother's death (i. e. 1630) he marked the instruments with his own name only. His instruments have a rather high arching, with slim, narrow sound-holes. He used a cherry-red varnish, later a varnish of a fine orange or golden-yellow colour. (See *Amati Antonius and Hieronymus*.)

For the court-orchestra of Henry IV, king of France, he made fine instruments of small pattern.

Amati D. Nicolaus, Bologna (1723—1737). A monk and amateur. Little known. Price 30.000 Kč.

D. Nicolaus Amati
Fecit Bononiae Apud
SS. Cosma, et Damiani m.

Amati Francesco, Cremona, 1640. Almost unknown.

In the cloister of Kremsmünster there is a violin of the year 1640 with the label:

Francesco Amati in Cremona.

Amati Hieronymus (I), Cremona. Born about 1556, died Nov. 2, 1630. Younger son of Andrea Amati. He worked in company with his brother Antonio and was more skilled than the latter. His instruments are of outstanding qualities both in finish and in tone (see *Amati Antonius and Hieronymus*).

Amati Hieronymus (II) Cremona. Born Feb. 26, 1649, d. Feb. 21, 1740. Son and pupil of Nicolo Amati. According to Hill Bros. he was a very outstanding artist who worked according to his father's style, but his violins are of a larger size. Many instruments of his making bear the label of his father,

others seem to have been "rechristened" for still greater names (perhaps even Stradivari). Price of violin 60.000 Kč. Rare.

Hieronimus Amati Cremonensis
Fecit Anno Salutis 1697

Amati Antonius and Hieronymus, Cremona. 1555—1630. Name of the common workshop of the two sons, disciples and collaborators of Andrea Amati. After their father's death, they worked and labelled their instruments jointly until the death of Hieronymus. Antonio is said not to have worked with such a light touch as Hieronymus. Nevertheless, their creations are so alike that it is almost impossible to tell them apart. They worked on their father's pattern which they adapted and perfected.

Lower arching and the improved shape are evidence of the two brothers' ingenuity. They used well seasoned maple-wood with small curl and old pine-wood. The back is often made of one piece, the purfling wonderfully finished, reaching almost to the ends of the corners. The edges are rounded off in a handsome and uniform way, the scrolls wonderfully carved and elegant. They used a fine varnish of yellow, yellow-red, golden-red and amber colour. The varnish is applied in a masterly way, is transparent and possesses a wonderful lustre. The instruments sound very well, the softness of tone is marvellous. The harmonics, natural as well as artificial, give a pure and clear sound. Best sound the strings E, A, D, whereas the G-string does not possess the desirable timbre. The violins are not so well fit for concert halls as the 'celli and violas which have great carrying power and speak easily.

A violin made in the year 1626 measures as follows: length 352, upper width 165, centre width 109, lower width 207, height of top sides 28, bottom sides 30, length of sound-holes 74, length of scroll 102 mm. For comparison we give the dimensions of other instruments.

| | Length | Width | | Sides | |
|--------|--------|-------|-------|-------|-------|
| | | upper | lower | upper | lower |
| Violin | 352 | 165 | 207 | 28 | 30 |
| Violin | 350 | 165 | 205 | 27 | 29 |
| Viola | 450 | 220 | 268 | 39 | 41 |
| Viola | 411 | 197 | 247 | 33 | 34 |
| 'Cello | 752 | 330 | 450 | 118 | 118 |

Price 150.000 Kč and more.

Antonius & Hieronymus Fr. Amati
Cremonen Andreae fil. F. 1630

Antonius & Hieronym. Fr. Amati
Cremonen. Andreae Al. F. 1630

Antonius & Hieronimus Fr.
Amati Cremonen Andreae F. 16..

Amati Nicolaus, Cremona. Born Dec. 3, 1596, died Apr. 12, 1684. Son and disciple of Girolamo Amati (I). He worked at first on the model of his father; besides violins he made violas, 'celli, contrabasses, and bass-viol. The most outstanding master of the family. He had 9 children of whom only Girolamo II became a violin maker.

The elegant shape of all his instruments gives proof of this great master's skill. The scroll, of the peculiar Amati type, is sometimes (not always), large in size, beautifully cut. The purfling is executed in a delicate way. The sound-holes are tastefully cut and enhance the beauty of the instrument. He used a brilliant varnish in shades from yellow-brown to golden-red. Excellent is his so-called "grand pattern", a number of violins which are excellent concert instruments with a tone of great carrying power. The 'cellos were built by him in two sizes; their tone is magnificent. One fine cello with a beautiful tone has the following dimensions: Length 730, lower width 440, upper width 360, centre width 250, sides 120, scroll 200, sound-holes 130 mm long: yellow-golden varnish.

Amati instruments were valued, in 1930—1935, at 320—350.000 Kč.

His last labels are from the year 1684; he worked to the last.

Dimensions of some instruments

| | Made in | Length | Top | Width centre | Width bottom | Total height of plates and sides | Distance of corners | Sides top | Sides bottom |
|--------------|---------|--------|-----|--------------|--------------|----------------------------------|---------------------|-----------|--------------|
| Violin | 1645 | 353 | 160 | 109 | 199.5 | 60 | 78/78 | — | — |
| „ | 1648 | 355 | 172 | — | 210 | — | — | 28 | 29.5 |
| „ | 1658 | 355 | 168 | — | 208 | — | — | 29.5 | 29.5 |
| „ | 1663 | 358 | 172 | — | 214 | — | — | 26.5 | 28 |
| „ | 1673 | 354 | 167 | 109 | 206 | 65 | 75/75 | — | — |
| „ | 1683 | 355 | 168 | 108 | 206 | 66 | 78/79 | — | — |
| „ med. shape | 354 | 165 | — | 204 | — | — | — | 30 | 30 |
| „ small | 352 | 162 | — | 202 | — | — | — | 28.5 | 29.5 |
| 'Cello | 783 | 368 | — | 474 | — | — | — | 114 | 114 |

Nicolaus Amatus Cremonen Hieronymi
Fil. ac Antonij Nepos Fecit 1677

Nicolaus Amatus Cremonæ &
Hieronymi filii fecit. An 1651

C. Nicolaus Amati fecit
Bononiæ 1722

Amatis Giambattista, Venice, 1677. Violin maker. His works are lost.

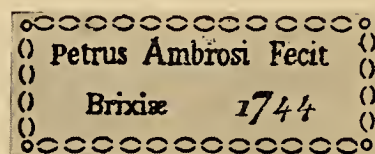
Amberton Laurentius, Turin.

Laurentius Amberton Torino 1756.

Ambrogio Pietro, Brescia, Rome, 1712—1746. He worked in Rome after 1745. His violins are good, but not outstanding. He imitated Balestrieri and applied dark varnish. His 'celli sound best. Price 20.000 Kč.

Petrus Ambrogii Crem. fecit Romae
an 17..

Petrus Ambrogii Crem. fecit Romae
an 17..



Ambrosio (d' Ambrosio), Antonio, Naples. 1820.

Violins of medium quality.

Amici Luigi, Rome. 18th — 19th century. A maker of guitars and mandolins.



Amighetti Giacomo, Lovere (1914).

Anderlini Giuseppe, Spilamberto (Modena) 1860. Built violins in his earlier years; later he ran a factory.

Andina Francesco, Lugano. b. 1891, was an amateur who worked on the model of Stradivari and applied a dark brown oil varnish, result of his own experiments.

Angiello Luigi fu Giacinto, Milan, 20th century. In 1937, he exhibited a string quartet at Cremona.

Andrea Giovanni, Rome 1606. In 1606 he is known to have worked for Visconte Bruto in Piperna. Otherwise unknown, but for the following rhyme:

Con Andrea, luitar poi siate pratico
perche non voglio piu la sua amicizia
ne, la mattina, ber secco il alliatico.*

(Quoted by Valdrighi)

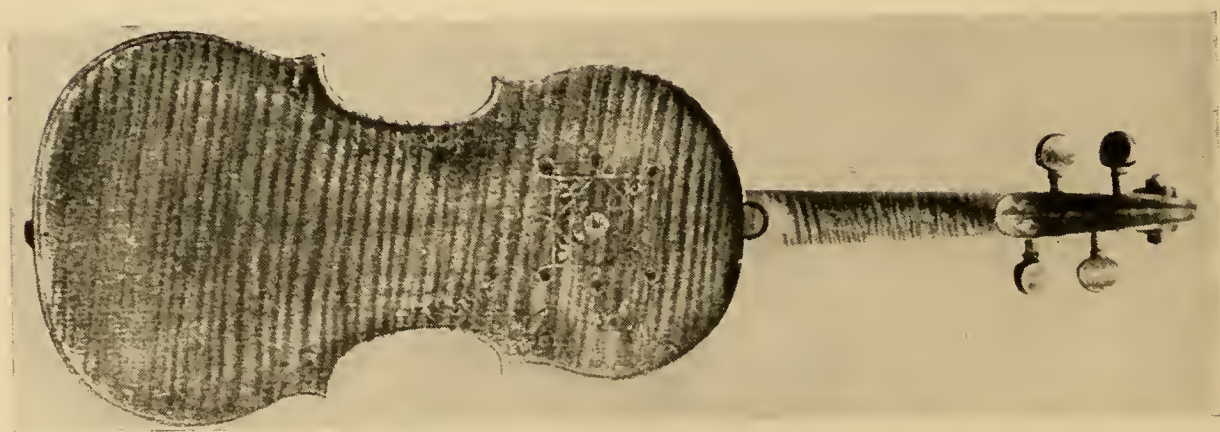
* Be careful with Andrea the lute maker, for I don't care for his friendship — as little as for sour Alliatico (a wine-sort) in the morning.



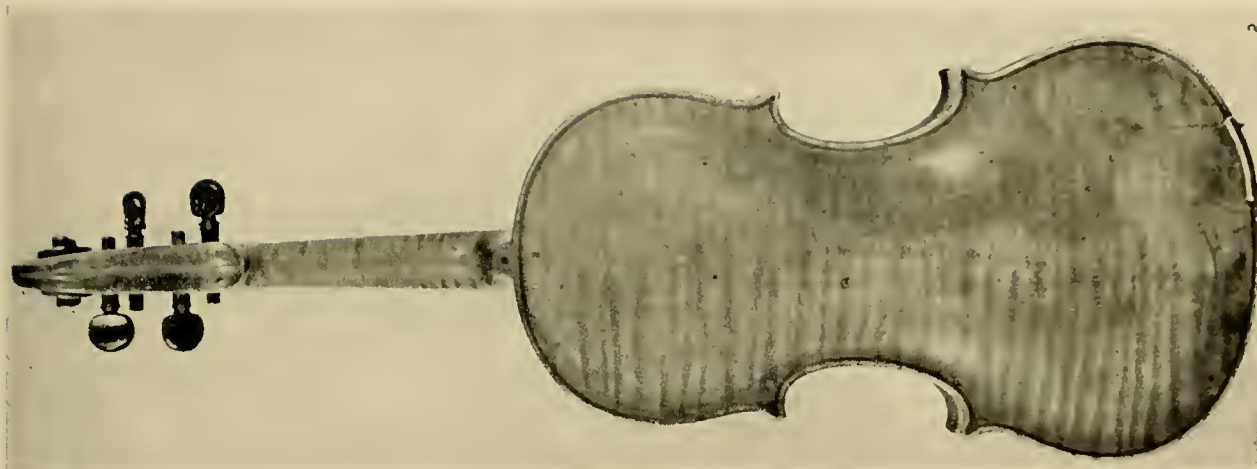
1. Paolo Albani, Palermo



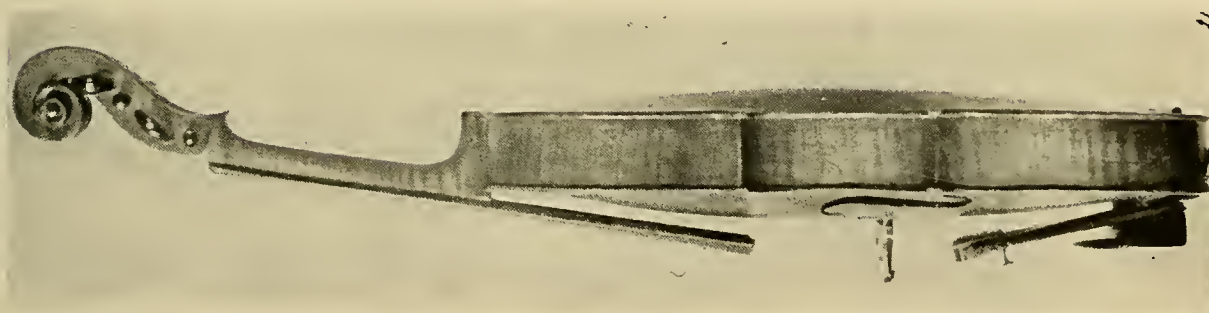
2. Andrea Amati, Cremona, 1574



3. Andrea Amati, Cremona, 1574



2

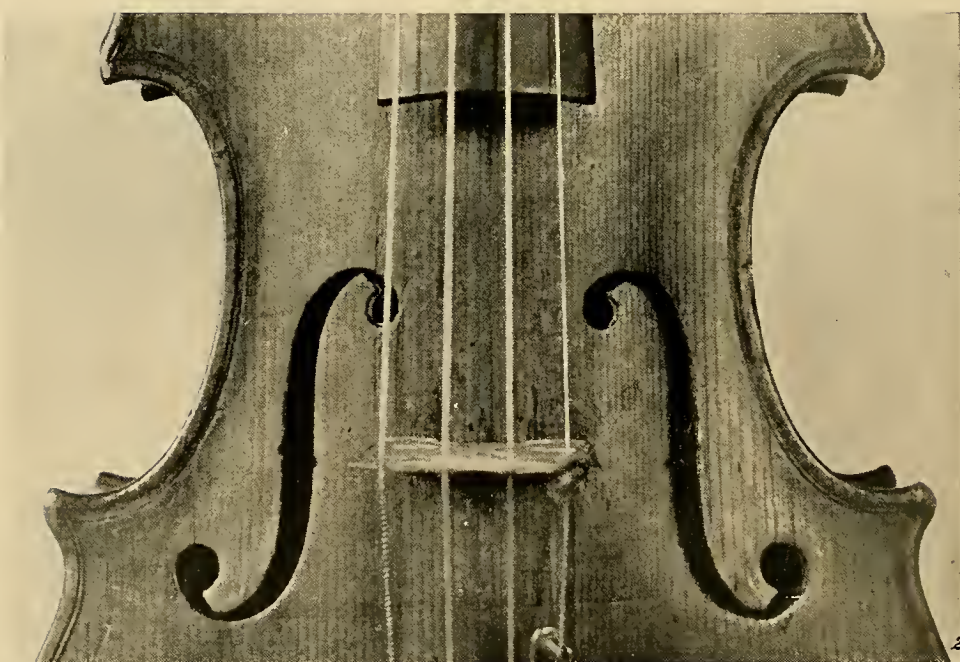


2



2

4. Hieronimus Amati Cremonensis
(fil. Andreae)



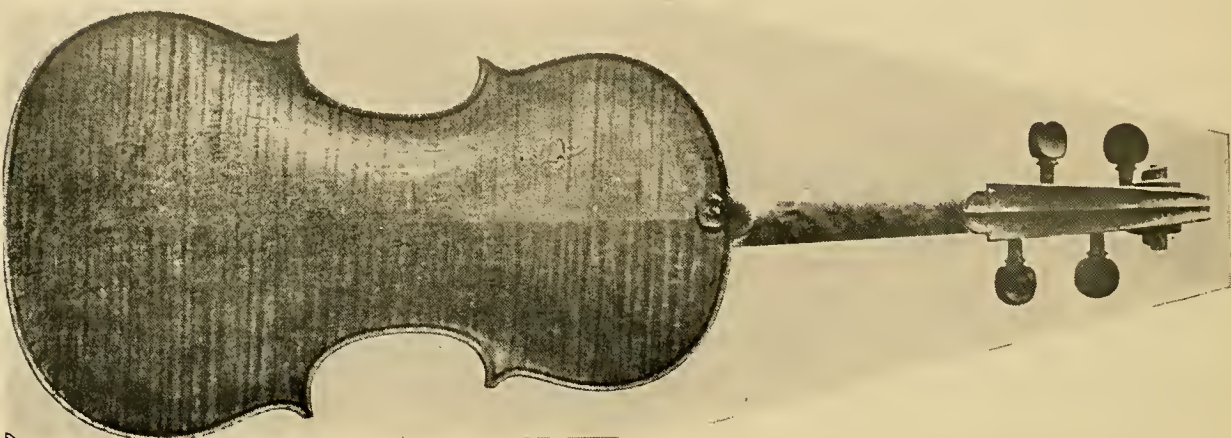
5. Hieronymus Amati Cremonensis
(fil. Andreae)



6. Antonius & Hieronimus Amati, Cremona, 1615



3.



2.



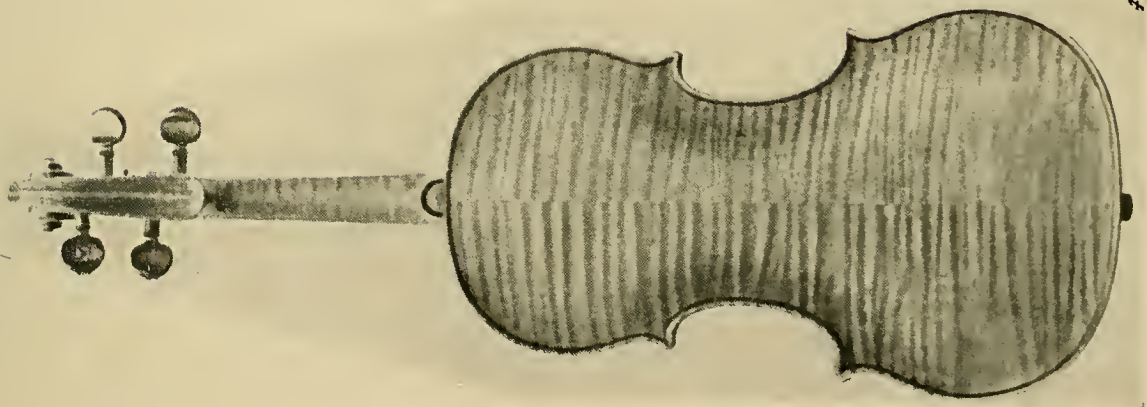
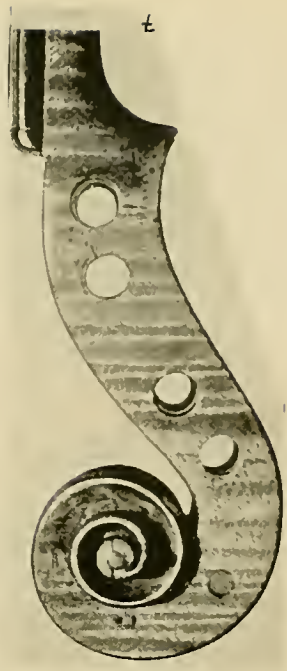
6.



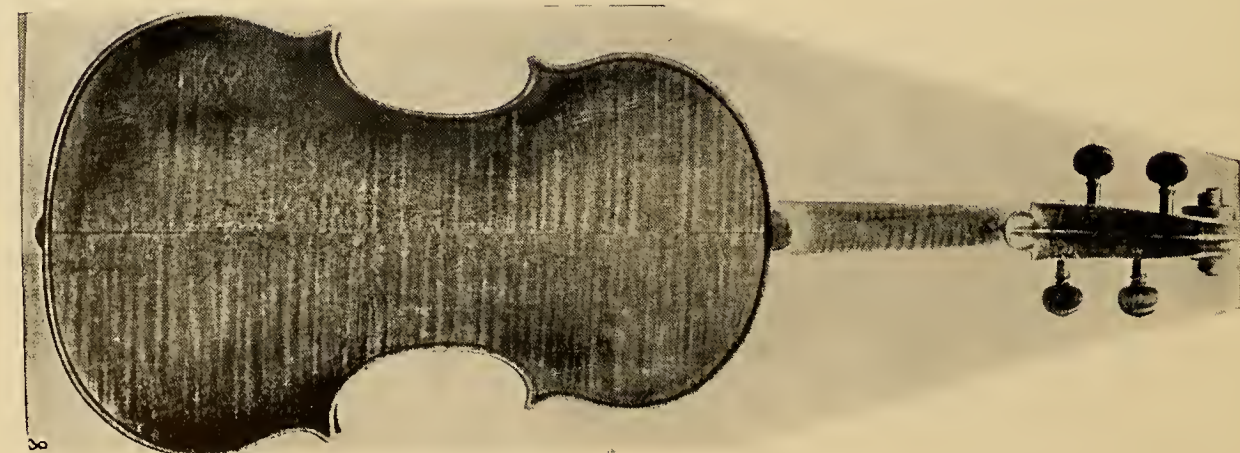
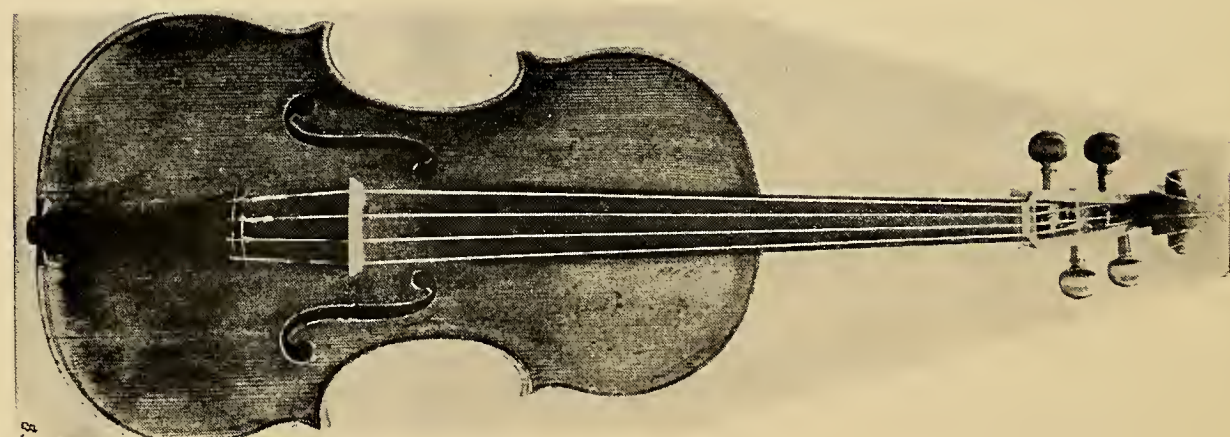
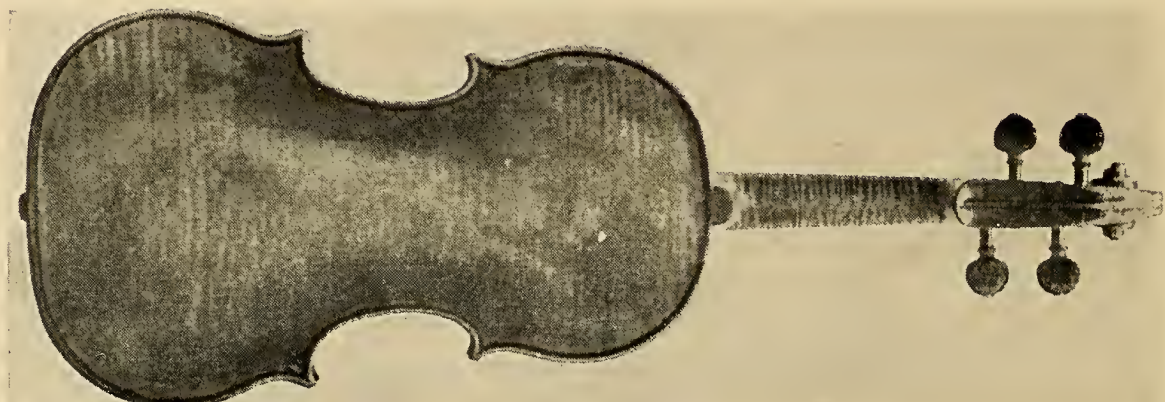
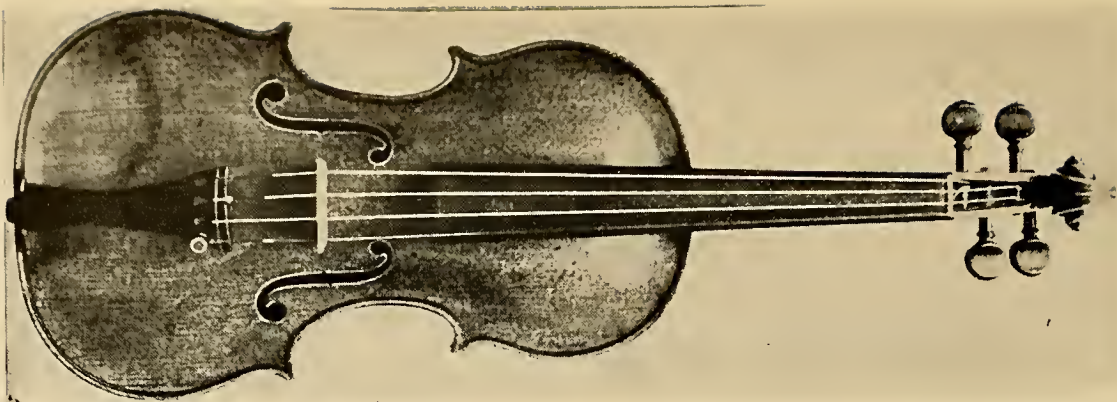
6.

Viola:
7. Antonius & Hieronymus Amati, Cremona 1620

8. Antonius & Hieronimus Amati, 1609



9. Antonius & Hieronimus Amati, 1620

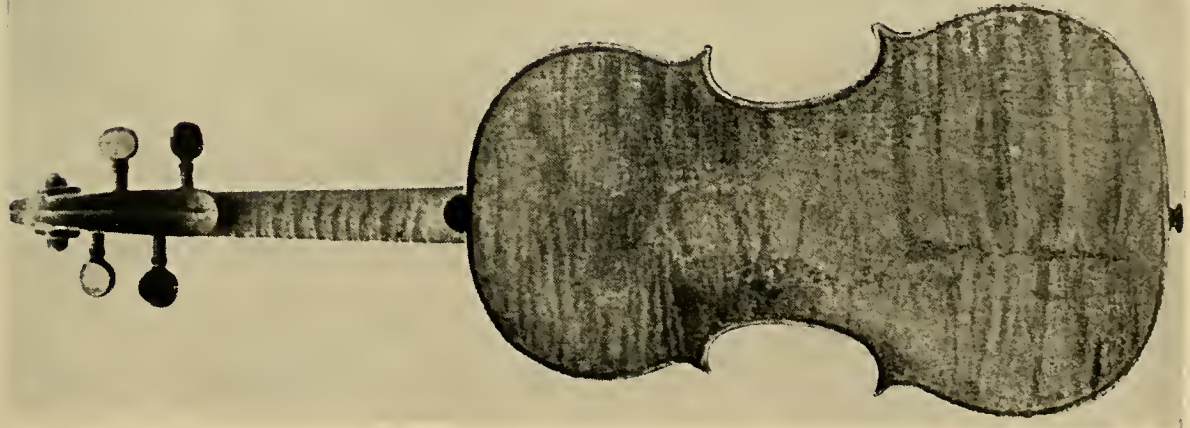


10. Antonius & Hieronimus Amati, 1605

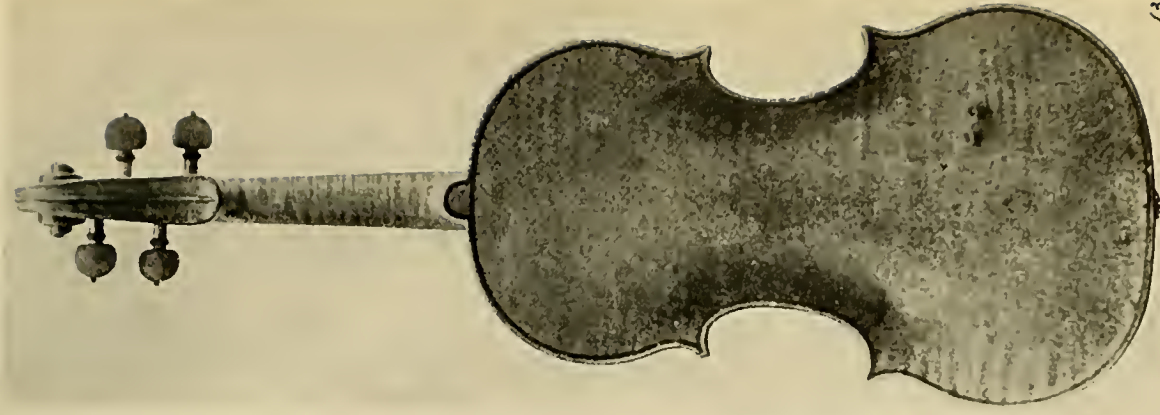
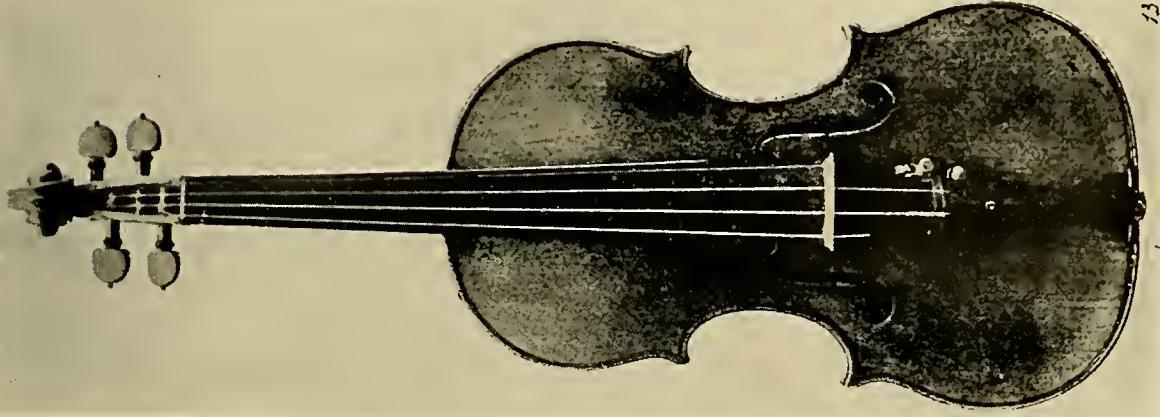
11. Viola Antonius & Hieronimus Amati, 1610

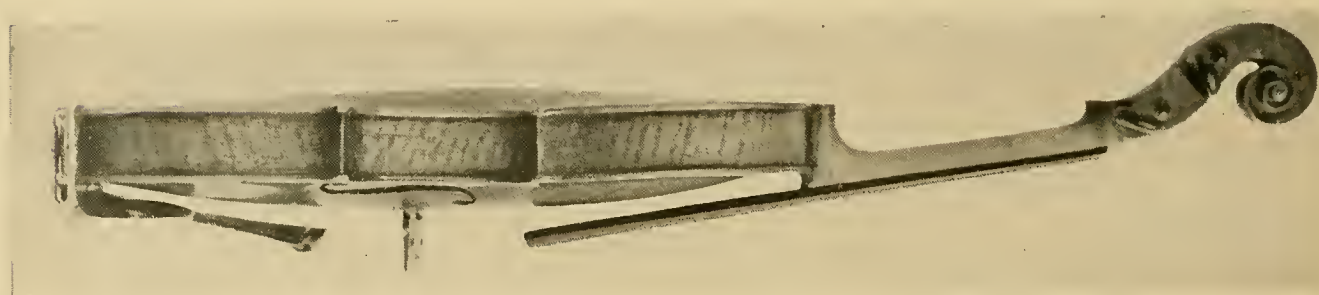


12. Hieronimus Amati (fil. Nicolo), Cremona 1710



13. Nicolaus Amati, Cremona, 1682

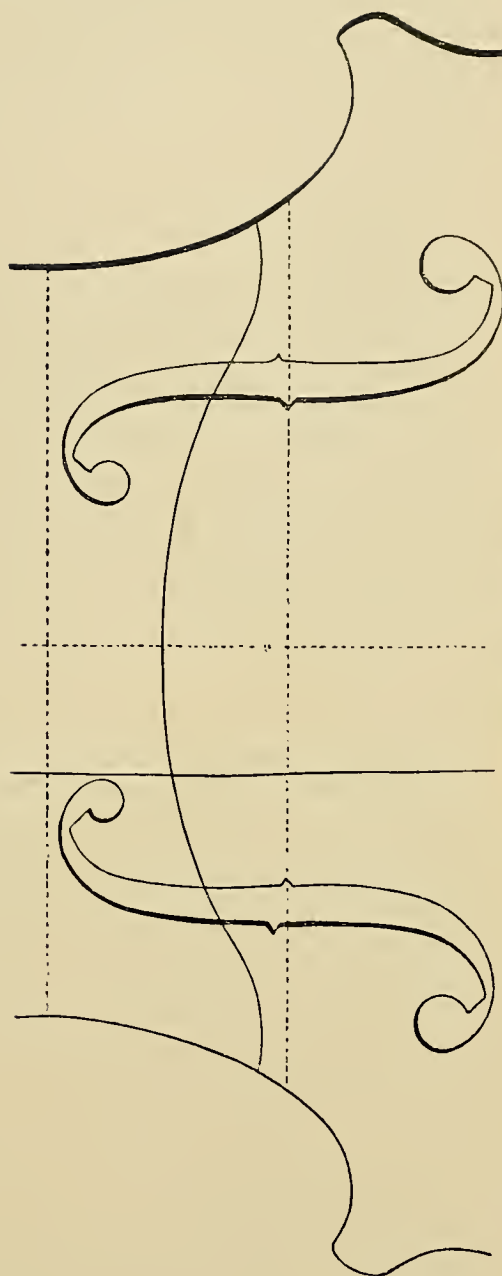




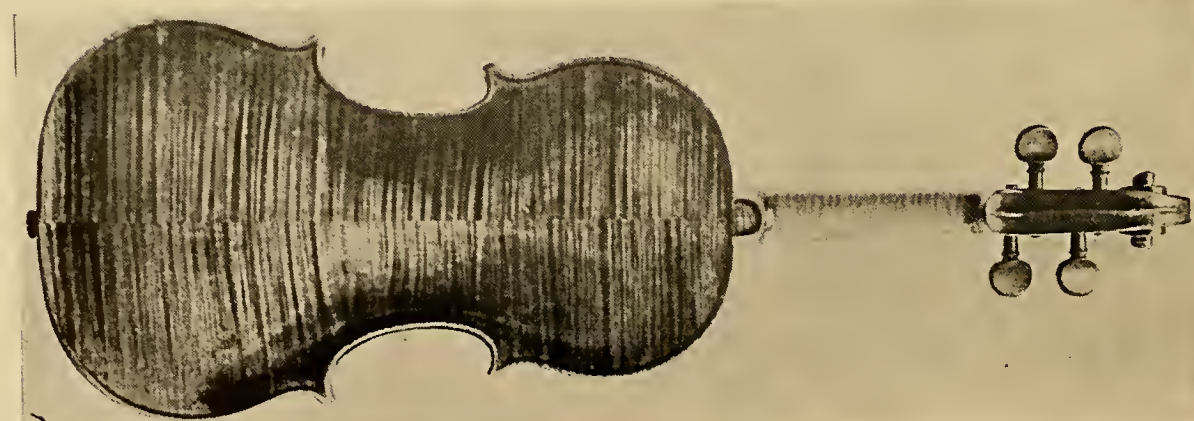
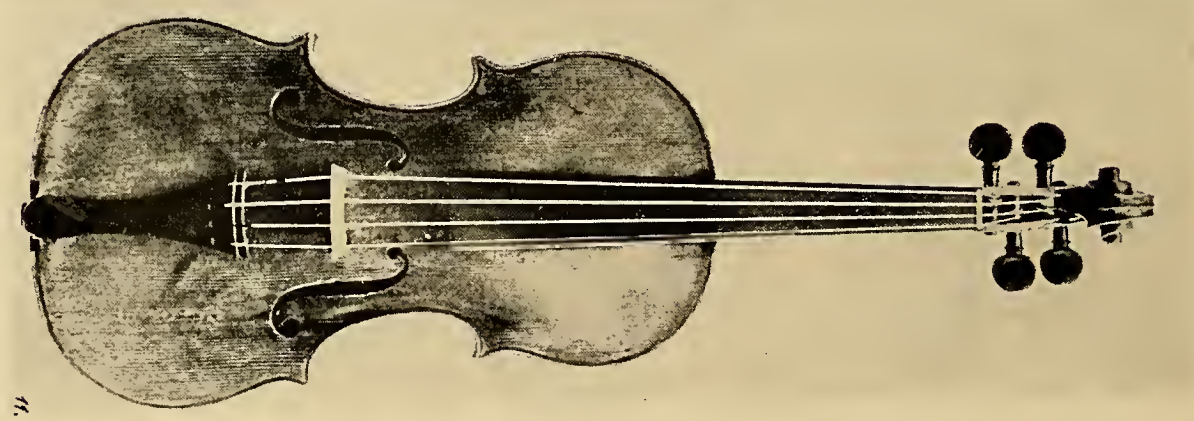
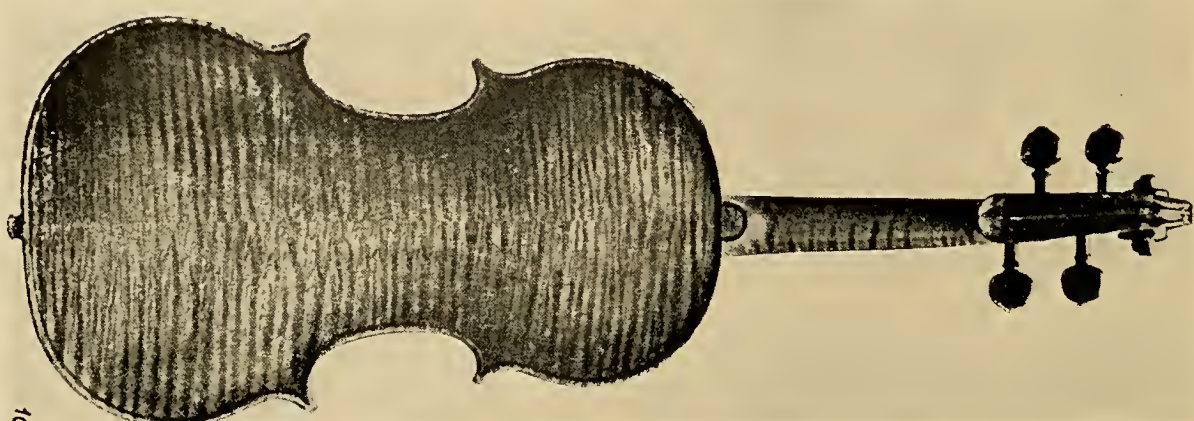
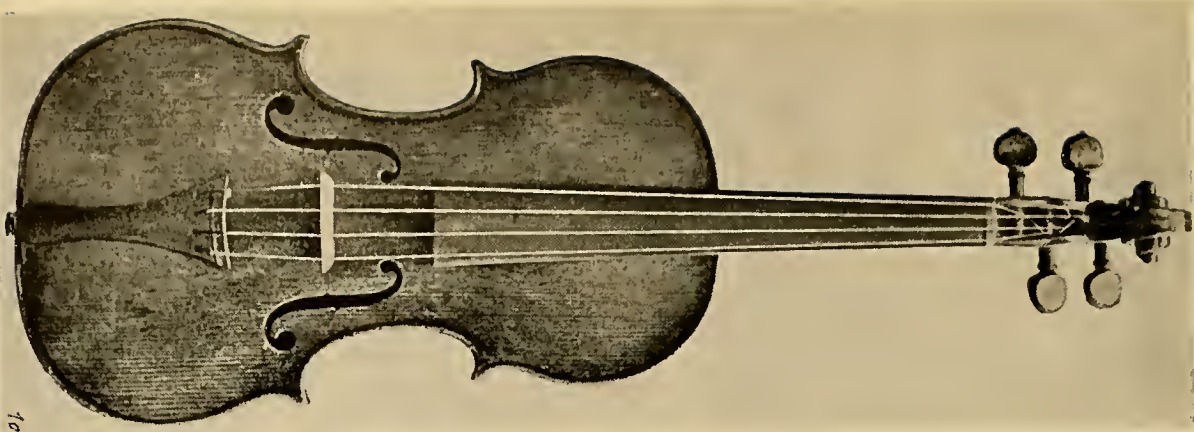
14. Nicolaus Amati, Cremona, 16..



15. Nicolaus Amati, Cremona

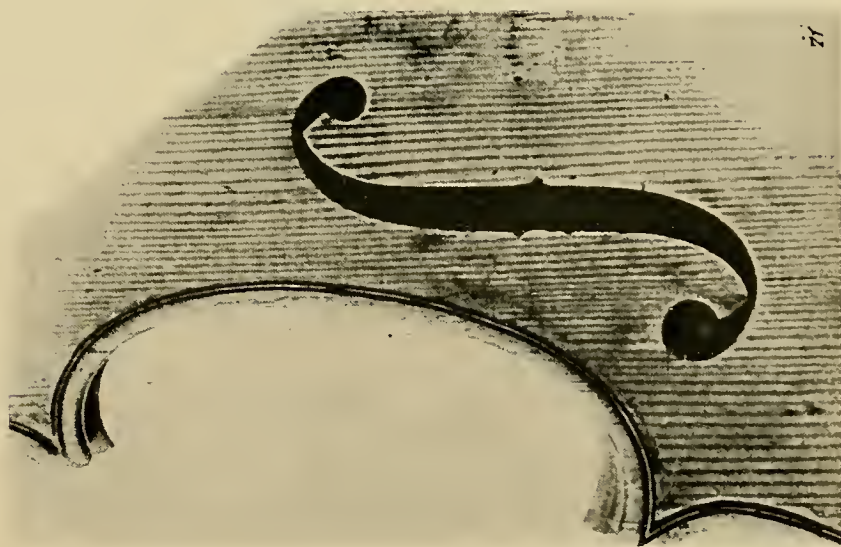
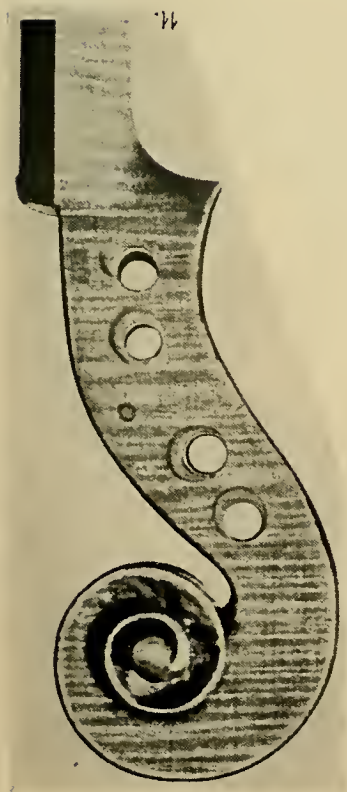


16. Nicolaus Amati, Cremona, 1653

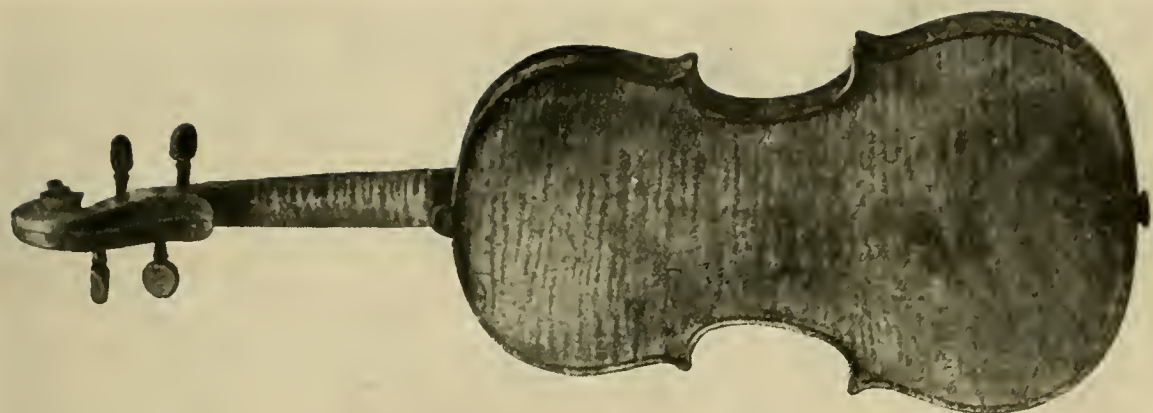


17. Nicolaus Amati, Cremona, 1645

18. Nicolaus Amati, Cremona, 1662



19. Nicolo Amati, 1662



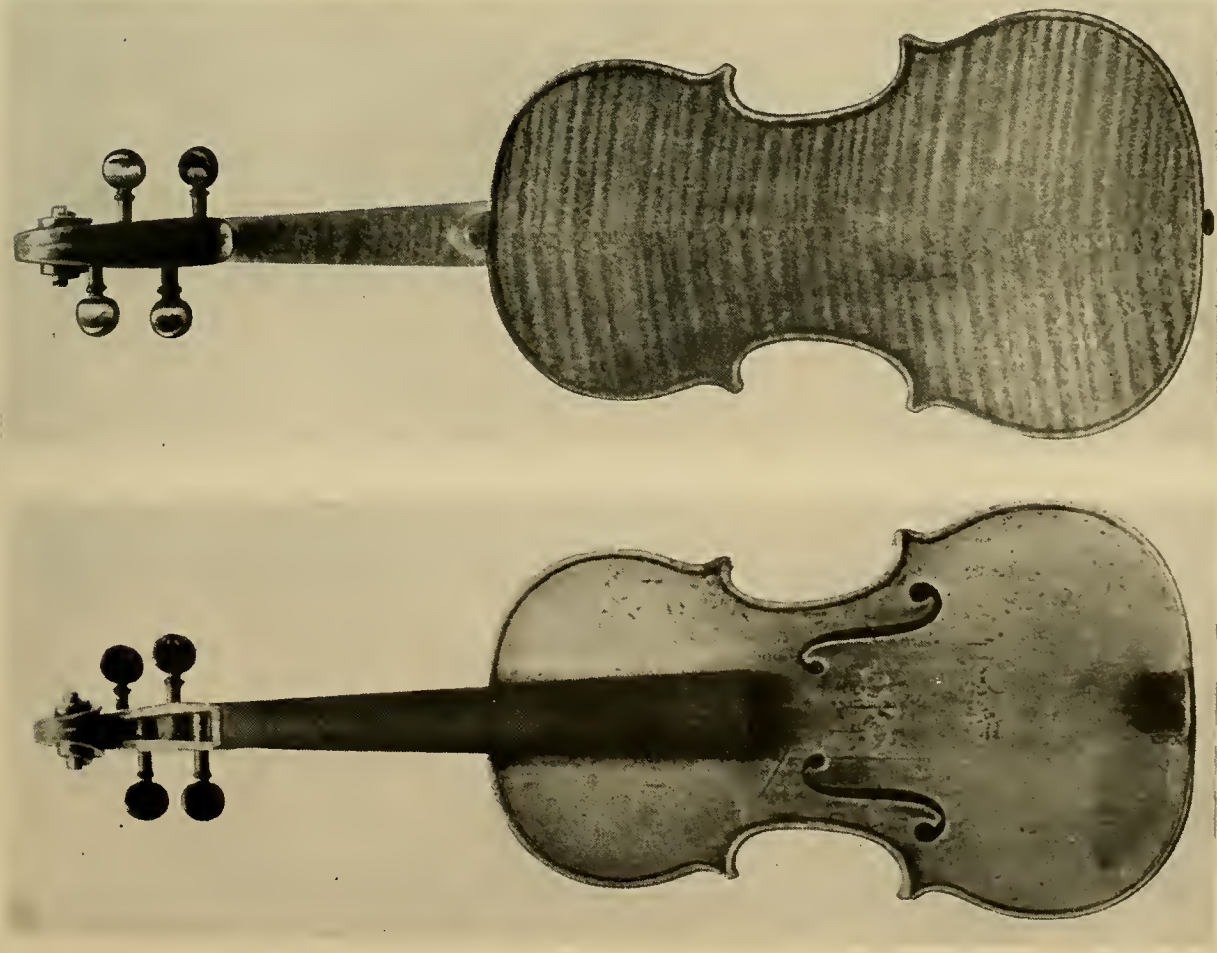
20. Joseph Baldantoni, Ancona, 1817



21. Thomas Balestrieri, Mantua



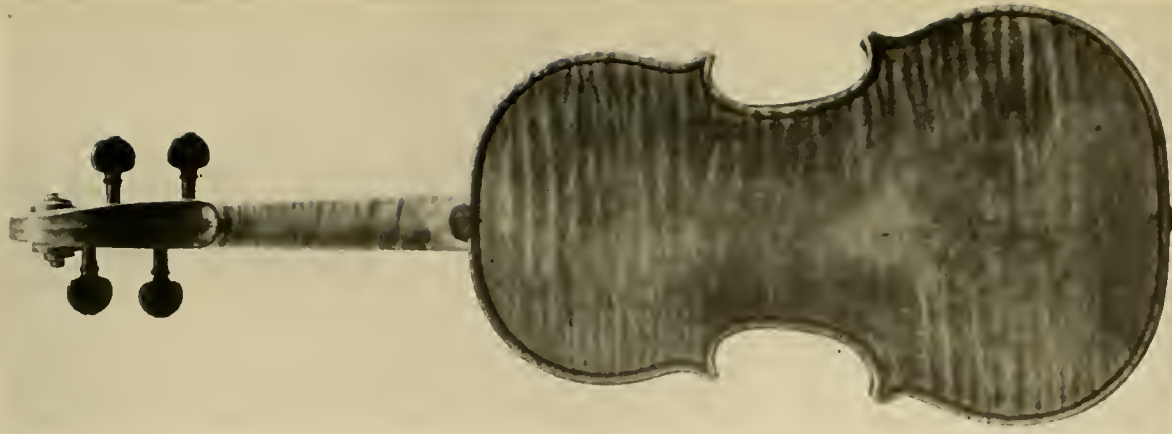
22. Thomas Balestrieri, Mantua, 1752



23. Thomas Balestrieri, Mantua, 1764



24. Thomas Balestrieri, Mantua, 1760





25. Thomas Balestrieri, Mantua, 1762

Andrea Pietro, Venice. 1650—1700. Instruments of high arching, red varnish.

Andreas Joannes, Verona, Venice. 1511. In a museum of Vienna there is a lyre bearing the following label:

Johannes Andree Veronen
adi 12 Agosto 1511.

Andreolo, Venice, 1359. The oldest lute maker mentioned by Valdrighi.

Andrès Domenico, Bologna 1740. An amateur known only from one handwritten label:

Dominicus Andres
Bollognensis Diletante
Fecit a. Domini 1740.

Angelis de, Vitus, Bologna. 1609. Lute and violin maker known only by name.

Annarumma Vincenzo, Salerno. Born Feb. 4, 1892.

rividuto da
VINCENZO ANNARUMMA
l'anno 1943 N. 16-4

VINCENZO ANNARUMMA
fece in Salerno
Salerno il 18-3 1937
No 57

ANNARUMA
SALERNO

Anselmo Pietro, Cremona, Florence, Venice. 1730—1760. — His work is beautiful, following the pattern of Francesco Rugieri, whose pupil he may have been. He used a wonderful yellow varnish, applying it in rather thick coats. For his work he chose the best wood. His violins are usually rather small. His 'cellos are best. The value of his violins is 30.000 Kč and more.

Ansoldo Rocco, Genoa. 1760. He imitated J. B. Guadagnini's work.

Antolini Francesco, Milan, 19th century.

Francesco Antolini Fece Milano 1857

Antegnati Giov. Francesco, Brescia. 1535. He belongs to a family of organ-builders. He was a composer of sacred music and a good lute maker.

Antoniazzi Gaetano, Cremona. Born Aug. 7, 1823, died Aug. 1, 1897 at Milan. His products are good imitations of old masters.

Antoniazzi Gregorio, Colle near Bergamo. 1732—1750. A disciple of Domenico Montagnana whose labels he is said to have put into instruments of his own making. There exist only few specimens marked with his own name.

It is difficult to distinguish his work from that of Montagnana.

Antoniazzi used fine wide-grained wood. His

workmanship is most conscientious, his varnish beautiful, matching the best Cremona varnish. His instruments possess a wonderful tone of a quite peculiar silky timbre and a good carrying power.

Value of violin 120.000 Kč and more.

Gregorio
Antoniazzi
in Colle 1738.

Antoniazzi Riccardo, Milan. 1886—1910. Brother of Romeo Antoniazzi. He worked for a long time in Leonardo Bisiachi's workshop at Milan.

Antoniazzi Riccardo di Cremona
figlio di Gaetano fece Milano
l'anno 1904

Riccardo Antoniazzi Cremonese
fece in Milano l'anno 1887 A+R

Ricardo Antoniazzi Cremonese
fece in Milano l'anno 1899

Antonizzi Romeo, Cremona, Milan. Born May 4, 1862 at Cremona. Son and disciple of Gaetano Antoniazzi. His violins are good.

Antoniazzi Romeo di Cremona
fece in Cremona l'anno . . .

Antoniazzi Romeo Cremonese
fece a Cremona l'anno 19 . .

Antoniazzi Romeo Cremonese
fece a Cremona l'anno 19 . .

Antonij (Antony) Girolamo, Cremona 1750—1780. His workmanship is not of the best, the acoustic quality of his instruments good, his varnish comely yellow.

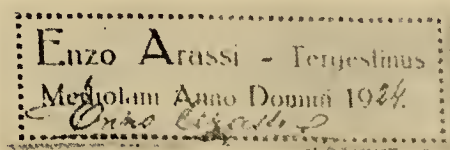
Hieronimus Antonij
Cremonae Anno 17 . .

Antonio dai Liuti, Ferrara. 1475. Lute maker. His true name is unknown, people called him "Maestro Antonio dai Liuti" (Master Anthony, lute maker).

Antonio di Ancona, Ancona 1723.

Antonio Maestro, Venice, 16th century. — A lute maker and according to Valdrighi a lyre maker.

Arassi Erezzo, Milan. Born 1889 in Trieste. Violin maker and able violinist, too. He founded an instrument-workshop in Milan. Worked after the pattern of Emiliani, using beautiful golden-rose and golden-brown varnish. His workmanship was conscientious; his instruments, having very good tone, are in great demand.



Arcangoli Ulderico, Morciano di Romagna (Forlì), 20th century. — In 1937 he exhibited three violins and a viola at Cremona.

Arcangioli Lorenzo, Florence. 1825—1849. Instruments of medium quality.

Lorenzo Arcangeli
fece in Arezzo nell'anno 1844

Arcellaschi Galileo, Como, b. 1910. Good 'celli.

Ardeli Angelo. Sesto Calende, b. Apr. 23, 1929.

Arezzo Nicolo, Naples. 20th century.

Arienti Carlo Giuseppe, Milan. 1810—1863. The Milan conservatory of music possesses a three-quarter contrabass, varnished brown-yellow, labelled:

Carlo Giuseppe Arienti
Fece in Milano, nella
Contrada Ponte Vetro
num. 1863. Anno 1810.

Arnaldus Joannes Aloysius ca 1584. Mr. Alfred Keil of Lisbon owned a seven-stringed guitar marked with the above given name, the label bearing the date of 25th October 1584. The work is of Italian origin. Otherwise unknown.

Arnoldi Carlo, Anagni, Rome 1790. Mediocre instruments.

Arpino Felice, producer of mandolins.

Artalli Giuseppe Antonio. Milan. 1765. Little known violin maker who worked on C. A. Testore's model.

Artioli Antonio, Milan 1880 was valued for repairs.

Artioli Antonio
riparò l'anno 1880.

Artmann H., Capri. 19th century. He made good mandolins.

Capri
H. Artmann.

Assalone Gasparo d', Pesaro, Rome. 1690—1740. He constructed instruments on a highly arched Amati model and used a good yellow varnish. He did not work with sufficient conscientiousness; nevertheless, his rough work was often counterfeited and labelled:

Gasparo d'Assalone

Who made the imitations, is not known. Price of a genuine violin 12.000 Kč.

Attore Michele, Padua, Venice. 1583—1620. Little known violin and lute maker.

Michele Attore Fece
1620 Venezia

Auciello Luigi b. 1881 in Molfetta near Bari, active in Milan. Self-taught maker, always seeking a powerful tone; he named his instruments after great artists.

Aurelli Aurelio, Rome. Born 1870 in Rome. d. Apr. 20, 1925. Distinctions were conferred on him for his

careful imitations of great Italian masters. Varnish deep yellow or red.

Aureli Auriolio
Romano

Fece in Roma nell'anno 1921. N. 32

Auria Fratelli di Milano, mandolin producers. Undated labels.

AURIA Fratelli d'Milano.

Autiero Giuseppe, b. 1858 in Teano, d. March 9, 1919 in Avignon, France. Son and pupil of Paride Autiero.

Autiero Paride, Teano. 1860—1870.

Paride Autiero
fecit Teano 1867

Avellano e figlio, Naples 1894.

Avenia d', L., Naples. 1888. A skilful mandolin maker.

Averna Alfonso (and son) producers of mandolins in Palermo, Sicily.

Averna Alfredo, Palermo, b. March 12, 1902 in Caltanissetta, Sicily, pupil of his brother Alfonso and uncle Gesualdo. Violin maker. He exhibited a violin at Cremona in 1937.

Alfredo Averna

Averna Alfredo
me Fecit Palermo 19..

Averna Enrico, Palermo. 20th century. He exhibited a violin at Cremona in 1937.

Averna Gesualdo, Caltanissetta. Careful workmanship on classical patterns. Exhibited two violins at Cremona in 1937.

Azzola Luigi, Turin, born in Venice 1883, imitator of Pressenda.

LUIGI AZZOLA fece in TORINO
Anno Domini 19..

AZZOLA ALOYSIUS
venetianus
fecit

AUGUSTAE TAURINORUM
ANNO DOMINI 947

B

Bachetta Giuseppe, Cremona, Mantua. 1780. Some of his instruments, insofar as we have seen them, are no masterpieces.

Badalassi Pietro Valentino (di). Pisa, b. June 29, 1915, won a diploma at the Cremona Exhibition in 1937.

Riparato in Pisa
da Piero Badalassi
19..

Piero Badalassi in Pisa
Faceva l'Anno 19..

Baffo Antonio, Venice. Ancient instrument maker, born about 1490, allegedly still alive in 1581, was

a lute and harp maker and cannot have made violins, at most some old-type violas.

Antonius Baffo Venetus fecit.

Bagatella Antonio, Padua. Born Feb. 21, 1755, died Feb. 25, 1829. A disciple of Pietro Bagatella and perhaps his son. He was an educated man, wrote a book on the building of violins, violas and 'celli. In his own work he followed Jos. Guarneri del Gesù. Good workmanship, red varnish. Prof. Dr. Wilhelm Altmann says the above given date of birth is erroneous, since Antonio Bagatella was employed by Tartini*) in the years 1740—1770. It may be possible, however, that this was another Antonio Bagatella, who may have been nephew or uncle to A. B., born 1775. Was it not Antonio Bagoletto who worked for Tartini? Value 12—20.000 Kč.

Antonius Bagatella delectens
fecit Patavij. Anno 1794.

Bagatella Pietro, Padua, 18th century. Father of Antonio Bagatella: his own violins are highly arched and rather dark.

Bagnini Orazio, Florence. 1661—1667. Lute maker, little known.

Bagoletto A., Padua 1782. According to some identical with Bagatella, perhaps merely a corruption of the latter name. The specimen adduced is in the style of Guarneri del Gesù.

Antonio Bagoletto
in Padua 1782.

Bairhoff Giorgio., Naples. 1757—1786. He was employed in Nicolo Gagliano's workshop. Worked on the pattern of Gennaro and Nicolo Gagliano. His instruments are outstanding for their beautiful flat shape, faultless wood, gracefully carved scrolls, and careful workmanship. He often made instruments of middle size.

Giorgio Bairhoff Fecit
Neapoli 1757.

Bajoni Luigi, Milan. 1838, dead 1878. Instruments of medium quality.

LUIGI BAJONI
FECE
L'ANNO 1854
MILANO

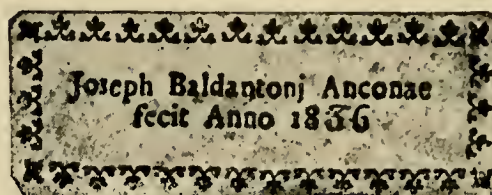
Balcaini, Milan, 18th century. Very good workmanship, brown varnish. Price 10.000 Kč.

Baldantoni Giuseppe, Ancona, Born, March 19, 1784, died Jan. 5, 1873. Built flat instruments and did not use the best wood; the sound-holes are cut on the

pattern of Stradivari, the scrolls are neatly carved, purfling broad. Yellow-brown varnish, applied in thin coats. Besides violins he also built violas, 'cellos and contrabasses. Only a few violins survive. Into some of his instruments he put labels antedated by hundred years (1734). Price 12—16.000 K.

Joseph Baldantony
Anconae fecit anno 1834

Josephus Baldantonus Anconiae
fecit Anno 1839.



Baldini Ugo, Faenza, b. 1878. An amateur who specialized in guitars. He published a work on guitar-making (1934/35).

Balestrieri Pietro, Cremona. 1735. Brother of Tommaso Balestrieri, disciple of A. Stradivari. Good workmanship. Orange or brown-yellow varnish. Price 25—40.000 Kč.

Petrus Balestrien alummus Antonii
Stradivarii fecit Cremonae, anno 17..

Pietro Balestrieri
fece in Cremona 17..

Balestrieri Tommaso, Mantua. 1720—1790. Brother of Pietro B. Balestrieri, pupil of Pietro I Guarneri. Worked at Cremona and Mantua. He imitated his master so well that his instruments are often sold as instruments by P. Guarneri. His products are masterpieces. It is possible to distinguish them from P. Guarneri's works by the purfling, scrolls, sound-holes and broad pattern. Balestrieri's scrolls are of a rather deep cut, his sound-holes broader and more erect than those of Guarneri's instruments. Sound-holes cut by Guarneri are more pleasing to the eye and finished in a more delicate fashion.

Balestrieri's varnish, very similar to that used by P. Guarneri, is yellow, orange or red. The violoncellos are the best of his instruments. Only the purfling is less perfect and belongs to the distinguishing marks of this master. Price of violins 120—160.000 Kč, 'cellos more.

Size of Violin:

| | |
|------------------------------------|----------|
| Length of belly and back | 355 mm |
| Upper width | 165.5 mm |
| Middle width | 110 mm |
| Lower width | 207 mm |

* Giuseppe Tartini (1692—1770) famous violinist, composer, and theorist, who compiled the famous "Tartini's rules of art" with instructions how to handle the bow.

Total height under the bridge (sides,
belly and back) 68 mm
Distance of corners of belly and back 75/72 mm
Thickness of belly and back:

Belly:

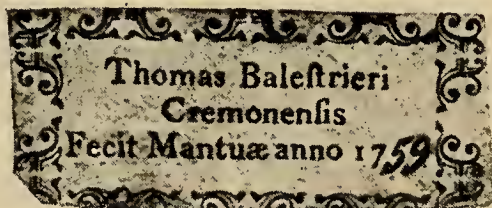
under the bridge 3.3 mm
between the bridge and the lower block 2.9 mm
between the bridge and the upper block 2.5 mm
on the upper edge 2.2—2.5 mm
on the lower edge 2.4 mm
on the edge 2.7—3.2 mm
along the sound-holes 2.9—3.1 mm

Back:

under the bridge 4.7 mm
between the sound-post and the lower
block 2.5 mm
between the sound-post and the upper
block 2.8 mm
on the upper edge 1.9—2 mm
on the lower edge 2—2.2 mm
on the edge 2.6—3 mm
between the bouts 2.2—2.5 mm

Tomaso Balestrieri
fecit in Mantova 1735.

Thomas Balestrieri Cremonensis
fecit Mantuae 1775.



Ballarini Santo; Rimini, Terni, Rome. 1740—1781.
Worked on the pattern of Andrea Gisalberti, whose
pupil he may have been.

Fatto da me Santo-Ballarini
per passaggio in Terni
Nel Anno 1740.

Sanct Ballarini
fecit in Roma 1780

Ballerini Pietro, Florence, 1900. He took over the mu-
sical instrument and string factory from Castellani
& Figlio.

Ballini Paolo, Brescia. 1857. Worked skilfully on the
pattern of Stradivari and Guarneri.

(*Barabas*, Cremona. 1793. A Munich painter, Kraus,
owned a viola d'amour made by Barabas in 1793.)
Baracchi Venerio, S. Martino d'Este (Modena). 1829.
Built fairly good instruments.

Baraldi Alfonso, Modena, Bomporto. 1879—1891.
Mediocre violin maker.

Baraldi Giovanni, San Felice (Modena). 1766. Known
from a surviving 'cello which bears a curious label:

Fece questo Vio
loncello il Giouan
Baroldi di S. D.
Lanno del Signo re 1766.

Barbanti Silvio Francesco, Corregio. 1847—1850. Good
workmanship, particularly his 'cellos are master-
pieces. Price 10.000 Kč.

Barbi Michele, Venice 1748.

Michael Barbi, flor. fecit Venetiis A 1748.

Barbieri Armando, Forli, Via S. Martino, Strada 1/1.
20th century. He exhibited a violin and a viola at
Cremona in 1937.

Barbieri Francesco, Verona, Mantua. 1695—1750.
Worked on Andrea Guarneri's model. He built
violins of large shape. Light-red varnish. Good work-
manship. Price 12—15.000 Kč and more. Alfred Keil
of Lisbon possessed a viola da gamba of his making
of the year 1697.

Barbieri Giuseppe, Poggio (Mantua). 1880. He was a
good hand at repairs and built also new instruments.
Barbieri Giuseppe liutaio e reparatore Poggio 1885.

Barbieri Paolo (de), Genoa. Born 1889, pupil of Cesare
Candi in Genoa; Stradivari and Guarneri patterns,
red varnish.

PAOLO BARBIERI-GENOVA

Fecit nell'anno 19 PD

Barbieri R., Genoa. He devoted himself more to the
building of mandolins than to the making of violins.

Bardollo Gino Silvio, Cavarzere (Venice), Via Bosco
Chiaro. 20th century. He exhibited two violins at
Cremona in 1937.

Bargelli Giuseppe di Saladino, b. Apr. 15, 1886 at
Vecchio di Mugello near Florence, established in
Florence.

GIUSEPPE BARGELLI
fecit in

FIRENZE ANNO 1948

Bargelli Giuseppe
fecit in Firenze anno 19..

Barnia Fedele, Venice 1760—1780. He came from Mi-
lan, where he was born. Worked in the style of the
Milanese school and on the pattern of Pietro Guar-
neri. Skilful master of conscientious workmanship.
The scrolls of his violins are tastefully carved; beauti-
ful outlines. He used a yellow or reddish varnish.
Price 12—16.000 Kč.

Fedele Barnia Milanese
fece in Venezia l'anno 1761.

Baroncini Giuseppe, Pistoia. 19th century. His instruments are of large shape, sound-holes beautifully cut. Yellow varnish. Tone not outstanding.

Baroncini Giuseppe
Pistoja 1..

Baroncini Michele, Lodi. Violin maker.

Barrata Ermentoli, Padua 1564 was not a violin maker. A label in an ancient looking instrument reads as follows:

Barrata Ermentoli facebit in Padoua, anno Dominum 1564.

Barranti Silvio Francesco, Correggio, 1850. Made good 'celli.

Bartoli Giuseppe, Venice. 1899. Disciple of Eug. Degani.

Bartolini M., Rome, 19th century.

Barzellini Aegidius, Cremona. 1670—1700. Disciple of Amati, worked on the pattern of Hieron. Amati, using beautiful wood. The back of his instruments is less arched than the belly, the sound-holes rather open and aslant. Price 12.000 Kč.

Aegidius Barzellini fecit
Ecolle Amatus Cremonen 1680.

Bassani Giuseppe, Brescia 1678; known only from a pochette.

Josef Bassani
fecit in Brescia
Anno 1678.

Bassi A., Scandiano (Modena). 19th century. Little known, violin maker.

Bassiano, Rome, 1666. Lute maker, who labelled his instruments as follows:

Bassiano liuttaro in Roma 1666.

Bastiano, Verona (Bastiano da Verona). 15th — 16th century. Made lutes, violas, lyres, flutes, bugle-horns and harps, but no specimens of his work seem to have been preserved.

Bastogi Gaetano, Leghorn. 18th century. Built lutes and guitars.

Batiazza. Antonio Maria, Milan. 1707. Worked on the pattern of the Milanese masters.

Antonio Maria Batiazza
fece in Milano in Contrada
Larga 1707.

Battaglio Antonio, Milan 1757—1766. Violin and lute maker.

Antonio Battaglia
Fabbricatore de Salterij
nella Streta del Mangano
vicino a S. Maria Segreta
in Milano.
* F * S

Antonio Battaglia
fece nell 'anno 1766
Nella stretta del Mangano
Dirimpetto a Santa Maria Secreta
Vicino a Cordusio
in Milano.

Battani Antonio, Frassinoro, 19th century. Devoted himself to the repairing of instruments.

Batti Antonio, Arezzo, 1691. Made chiefly spinets.

Antonio Batti Arezzo 1691

Battioni Alberto, Foligno and after 1885 Ferrara. Son and perhaps also pupil of Marc-Antonio Battioni in Foligno.

Battioni Marc-Antonio, Foligno, 19th century.

Baccani Stefano, Mantua, 19th century. Good instruments, labelled under the lower sound-holes curve.

Bedocchi Mario, Reggio Emilia, Corso Garibaldi 40. 20th century. He exhibited three violins and a viola at Cremona in 1937.

MARIO BEDOCCHI
FECE

Anno 19.. in Reggio E.

Mario Bedocchi
fece
l'anno 19.. in Regio Emilia

Belacqua, Florence. 13th century lute maker, friend of Dante.

Belcioni Antonio di Stefano. 1673. Known merely by name.

Bellafontana Lorenzo, Genoa, Via Davide Chiassone 8/9. Born July 15, 1906. He exhibited a violin, a viola and a whole quartet at Cremona in 1937.

LAURENTIUS BELLAFONTANA
Fecit Genua L. B.
A. D. 1937 N G.

Laurentius Bellafontana fecit
Genuae Anno Domini 1948

L. BELLAFONTANA
GENOVA

Laurentius Bellafontana
fecit Genuae 1949
N. 76

Bellinazzi Giuseppe, Bonferraro (Verona). 20th century violin maker, exhibited a violin at Cremona in 1937.

Bellone Pietro Antonio, surnamed Il Pescorino, Milan. 1691—1708. — Clean workmanship, brown-red varnish, long sound-holes. His instruments, finished in a masterly manner, possess a beautiful tone and are in great demand. Hamma valued them as works ranking between those of Landolfi and Guadagnini. He seems to have been a Frenchman by birth.

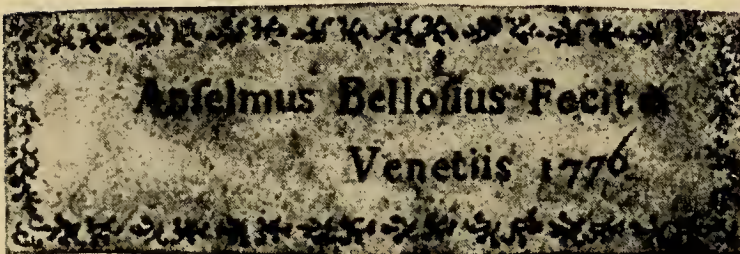
Pietro Antonio Bellone detto il
Pescorino fece in Contrada,
Larga in Milano 1697 al Se-
gno di S. Antonio da Padoua.

Bell' Orsi Michel Angelo, Turin 1681. Violin maker,
who used labels as follows:

Michel Angelo Bell' Orsi
fece in Torino
l'anno 1681.

Bellosio Anselmo, Venice. 1715—1879. Probably son
of Giovanni Bellosio. He was a pupil of Serafino
Santo and imitated the latter's style. His instruments
are of rather full arching and have strong edges. He
used beautiful, rather heavy wood, applied in thin
coats, wonderful yellow-red varnish, superior in
colour and lustre even to that of Santo Serafino.
His instruments, though of good tone, are not strong
enough. Best are his 'cellos. Price 100.000 Kč, 'cellos
more.

Anselmij Bellosij
Fecit Venetijs 17..



Anselmus Bellofius Fecit
Venetijs 1783

Bellosio Giovanni, Venice, 1735. Probably a disciple
of Dom. Montagnana (1690—1750).

Belluomini Maurizio, Pisa. 19th century.

Beltranni Giuseppe, Vescovato near Cremona. 1870—
1881.

Belveglieri Gregorio, Bologna. 1742—1772. Violin
maker of no particular merit. Best are his violas.
Price 16.000 Kč.

Gregorius Bilveglieri fecit
Bolognae villa Bononice

Bendini Giambattista, Milan. 1668.

Benedetti Giuseppe, Piacenza. 1700. The violins and
violas of his making are not of best quality. Price
10—12.000 Kč.

Benedicti de, Donato, Cremona. 1679.

Benettini, Milan. 1868. Made good contrabasses.

Benito Antonio, Milan. 1664. A violin of his making,
inlaid with tortoise-shell, its head provided with a
well carved lion's head, survives. The label quoted
below is almost illegible.

B. Lüttgendorff doubts its genuineness and even
A. J. Antoni's existence.

A. J. Antoni Benito
Milan 1664.

Benti Matteo, Brescia, Born 1580, died after 1637.

Lute and violin maker, built instruments of large
shape with somewhat high arching on the pattern
of Gasparo da Salò. The virtuoso A. Genz of Berlin
owned a viola made by Benti in 1630. The violinists
Ole Bull and W. Burmester possessed violins of his
making.

Matteo Bente
fecit Bresciae 1580.

Matteo Benti
fecit Bresciae 1601.

Benvenuti Joseph Maria, Borgo. 1690—1710. Rare
instruments of excellent qualities, good golden-
yellow varnish.

Benvenuti Paolo, 18th century (in San Lorenzo).
Named by Valdrighi; works lost.

Benvenuti Silvio, Ancona, b. March 13, 1904, exhibited
one violin at Cremona 1937.

Silvio Benvenuti
Liutario pergolese faceva in Ancona
l'anno 19..

Berati, Imola (Bologna). 1760—1784.

Berera Giov. Antonio. Trento. 1770. Current work-
manship of no particular interest.

Johannes Antonius
Berera
Faciebat Tridenti Anno 1760.

Joannes Antonius Brera (sic)
fecit Tridente Anno 1745.

Beretta Felice, Como. 1760—1789. Disciple of Giu-
seppe Guadagnini: imitated his master's and J. B.
Guadagnini's style. Instruments of his making are
often believed to be works produced by Giuseppe
and J. B. Guadagnini (II.); they differ from those
of the masters Guadagnini by their rough edges,
which are not cleaned up outside; the wide purfling
is less good-looking; less shapely sound-holes, wide,
rather untastefully cut scroll. In spite of all these
small defects, the instruments have a good tone
Deep-yellow varnish. Price 40.000 Kč, and more.

Felice Beretta alievo di Giuseppe Guadagnino
fece in Como l'Anno 1770

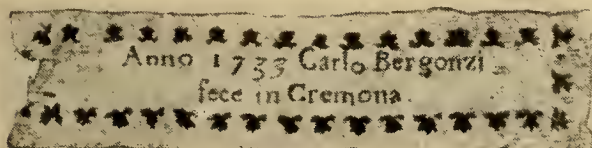
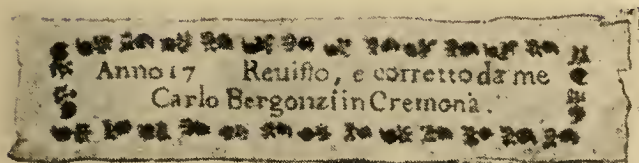
Bergamo Domenico fu Giacomo, Padua, Via Allessandrio Poerio 15 A. 20th century. Exhibited a violin of his making at Cremona in 1937.

Bergonzi Benedetto, Cremona. Born 1790; d. at Cremona in 1840. The last member of a family of violin makers who devoted himself to the repairing of instruments.

Bergonzi Carlo, Cremona 1676—1747. Disciple of Joseph Guarneri fil. Andreae. He also worked in the workshop of Antonio Stradivari in whose house he lived after 1746. Carlo Bergonzi's violins stand on account of their beauty and also of the quality of their tone midway between those of Antonio Stradivari and Joseph Guarneri del Gesù. They are of superb workmanship, made of beautiful wood and covered with a brilliant varnish, red, brown-red, golden-yellow or amber coloured, similar to that of Stradivari. Carlo Bergonzi built violins of large pattern and low arching, sometimes also on a smaller model. The scrolls are wonderfully cut, with protruding ends, the sound-holes, the cut of which recalls partly Stradivari, partly Guarneri del Gesù, are placed a little lower than usual, as is also the case in many works of his first teacher. Carlo Bergonzi belongs to the Cremonese classics and experts place his best work on a par with those of Antonio Stradivari and Guarneri del Gesù. His 'celli and contrabasses do not measure up to his violins. His oldest violin of 1696 bears a handwritten label on parchment. The elegance and finish of Bergonzi's works is reflected in their prices — 320.000 Kč, and more. They are coveted as concert instruments, for they fulfil the ideal of a magnificent, carrying and brilliant, yet liquid and mellow tone.

Carlo Bergonzi fece in Cremona
anno 1737.

Anno 17... Reuisto e corretto da me
Carlo Bergonzi Cremona



Sizes of violins:

| Violin made in | 1735 | 1737 | 1737 | 1742 |
|-----------------------------|------|-------|------|--------|
| Length of back | 354 | 355 | 352 | 352 mm |
| Width of top | 166 | 164 | 165 | 163 mm |
| Width of centre | 108 | 106 | 107 | 105 mm |
| Width of bottom | 205 | 203.5 | 208 | 204 mm |
| Height of body (with sides) | 61 | 61 | 62 | 64 mm |

Bergonzi Carlo (II), Cremona. 1780, died 1820. Third son of Michel Angiolo Bergonzi. Violin maker who devoted himself to the repairing of instruments. His own creations are not of best quality. Besides violins he also built guitars and mandolins.

Bergonzi Francesco, Cremona. 1687.

Bergonzi Giuseppe, Cremona, 1740.

Bergonzi Lodovico, Cremona. 1741.

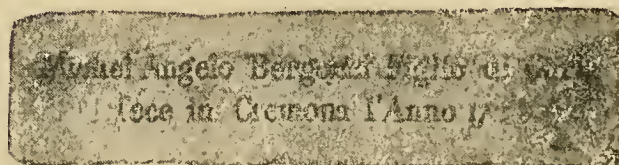
Bergonzi Michel Angiolo, Cremona 1715—1765. Son and pupil of Carlo Bergonzi and after the latter's death his successor. Worked on various models: built for the most part smaller-sized instruments on the pattern of Carlo Bergonzi, but they lack the conscientious and accurate workmanship of his father. He is also known to have worked on the large model of Stradivari. His instruments often have a wide, flat edge. Very fine wood, wonderful red-yellow varnish of excellent quality. His instruments are outstanding for their smooth and powerful tone: best are his contrabasses. Price 100—120.000 Kč.

Michel'Angelo Bergonzi figlio di Carlo
fece in Cremona 17..

Michel Angelo Bergonzi
figlio di Carlo fece in
Cremona l'Anno 1749.

Michel-Angelo Bergonzi
figlio di Carlo
fece in Cremona l'anno 1755.

Michelangelus Bergonzi
fecit Cremonae 17..



Bergonzi Nicolo, Cremona. 1749—1782. Elder son of Michel Angiolo Bergonzi, his successor and probably his pupil, too. Worked on his father's pattern

* Carlo Bergonzi is the oldest and greatest master of the Bergonzi family. Francesco, his contemporary (1687), was perhaps his brother. With two other violin makers of the family, Giuseppe (1740) and Lodovico (1741) it is impossible to determine the descent. Michel Angiolo Bergonzi (1715—1765) was son of Carlo, while Nicolô (1749—1782), Zosimo (1750—1777) and Carlo II. (1780—1820) were sons of Michel Angiolo.

of broad, flat shape. His workmanship is not of the best, but he was able; some instruments show very good workmanship and a carefully chosen wood.

His violins are of good tone, yet the wood is not always of the best: orange-yellow varnish of brilliant lustre. The scroll is not delicately cut. Hand-some specimens fetch prices of 140—160.000 Kč.

Nicolaus Bergonzi
Cremonensis faciebat
Anno 1765

Nicolaus Bergonzi
Cremonensis faciebat
Anno 1760

Bergonzi Zosimo, Cremona. 1750—1777. Second son of Michel Angiolo Bergonzi, and perhaps also his pupil. Somewhat heavy and not so skilled as his brother Nicolo. But few of his instruments survive. He devoted himself mostly to the making of 'cellos and contrabasses; they are of very good tone. Price of violins 30—50.000 Kč, 'celli more.

Fatto da me Zosimo Bergonzi
L'anno 1771. Cremonae.

Fatto da me Zosimo Bergonzi
L'anno 17 Cremona

Bertani, Modena. 19th century. Made also flutes and English horns besides violins.

Bertasio Luigi, Piadena. 19th century.

Bertassi Ambrogio, Piadena. 1730. Good workmanship. Violins of his making are valued at 12.000 Kč.

Berti Antonio, Cortona (Tosca) 1721. Violin and lute maker.

Berti Giuseppe, called "Giusino", Fumalba (Modena). 19th century. Inferior instruments.

Bertini Vincenzo, Rome 1914. Mandolin maker.

Bertoletti Antonio, Brescia. 1796. Only one 'cello, which is not of superior quality, survives.

Antonio Bertoletti
Fece in Brescid. 1796.

Bertolini Angelo, Reggio Emilia, b. May 1. 1881, violin maker, exhibited a violin of his making at Cremona in 1937.

Bertolotti Francesco, called "Violino", Polpenaza, 16th century. Son of Santino Bertolotti and father of Gasparo da Salò. Originally he was a painter and became a viol maker at a later age. A Santino Bertolotti was a native of Polpenazza and lived in the 16th century. Also Francesco stayed in Polpenazza, but Gasparo da Salò moved to Brescia, a large town, where he died, leaving his workshop to his son Francesco (1564—1614).

Bertolotti Francesco, Brescia. Born at Brescia in March 1564, still lived in 1614. Son and pupil of Gasparo da Salò. Less skilled and dilligent than his father. He sold the workshop, which he had taken over from his father, to Paolo Maggini and moved to Galvanese near Lake Garda in 1614, where his father had bought some land.

D. Francesco f. Caspar da Salo in Brescia.

D. Francesco q. Gaspar da Salò, in Brescia.

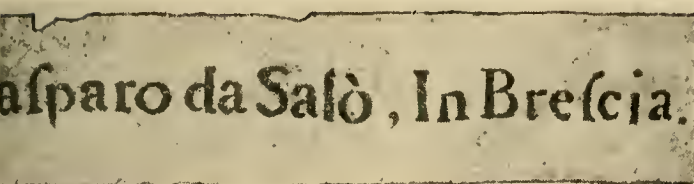
Bertolotti Gasparo, called "Gasparo da Salò", Brescia. Born at Salò near Lake Garda on May 20, 1540, died at Brescia Apr. 14, 1609; his burying-place is St. Joseph's Church of Brescia. Son of Francesco Bertolotti: pupil of his grandfather Santino Bertolotti at Polpenazza and disciple of Girolamo da Virchi at a later time. In 1565 he became independent violin maker. He gave the violin its modern shape. Gasparo da Salò built violins of moderately arched shape, using strong wood for the belly and back; the outlines of his instruments are not symmetrical enough: the long, large, wide-open sound-holes are mostly upright; the belly is of pine with very regular wide grain; for the back he used mostly the outside-planks of poplar trunks, for the large, roughly carved scrolls maple and sometimes even pear-wood. The brown varnish, applied in thin coats, is of wonderful lustre like polished agate; Hamma calls it "a handsome tarry hue"; it is of good quality. He built instruments both of small and large pattern; both have a good tone. Gasparo da Salò was the best violin maker of his time and is the founder of the Brescian School. His violas, gambas and contrabasses are good masterworks; their backs and sides were often made of pear-wood. Very few of his violins survive, mostly those made in 1601—1603, In the appendix will be found outlines of violins in real size and three-quarter contrabasses.

Price of violin 150.000 Kč, and more—collectors' prices.

Sizes of instruments:

| | Length | Width | | Sides | | |
|-----------------------|--------|-------|-------|-------|-------|----|
| | | upper | lower | upper | lower | |
| Violin, small pattern | 351 | 160 | 200 | — | — | mm |
| Violin, large pattern | 364 | 176 | 216 | 27 | 28 | mm |
| Viola | 443 | 220 | 257 | 38 | 40 | mm |
| Contrabass | 1080 | 544 | 660 | — | — | mm |

(A gigantic three-stringed contrabass is exposed in the Kensington Museum in London.)



Bertolotti Santino, Polpenazza, 16th century. Lute maker, grandfather of Gasparo da Salò.

Bertozzi Alfredo, fu Giuseppe, Ripa Saravezza (Lucca). Via di Mignano. 20th century. Exhibited a violin and a viola at Cremona in 1937.

Bertucci Costantino, Pesare. Born 1860 in Rome, d. 1930, specialized in the construction of guitars and mandolins; he was also an outstanding performer.

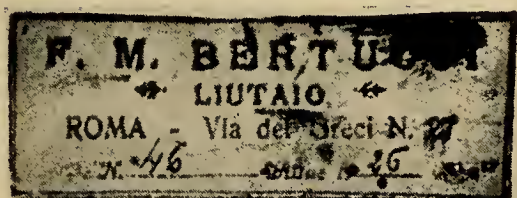
Chitarra Classica
Modello BERTUCCI
anno

Bertucci D. Giuseppe, Mont-Orsello. 1740—1777.

Bertucci Fausto Maria, Rome. Born in Rome on June 25, 1897. Worked on the pattern of Stradivari, used a varnish of the colour of old gold. His instruments show careful workmanship and are included among the best creations of the violin makers of his time.

F. M. BERTUCCI e A. GONZALES
Fecero in ROMA nel 1928

Lavorazione
F. M. B. VIOLINI ITALIANI
Roma 1949



Bianchi Giovanni, Florence. 1746—1757. Worked on the pattern of Stainer. His workmanship lacks carefulness, only the scrolls are neatly carved: large sound-holes, unevenly executed purfling. Yellow varnish. The instruments are of good tone, particularly his 'cellos are excellent. Price 20—25.000 Kč, 'cello more.

Giovanni Bianchi Fece
In Firenze, anno 1746.

Bianchi Nicolo, Aix, Paris, Genoa, Nice. Born in Genoa 1796, died in Nice 1881. Worked mostly on the pattern of Guarneri, made good copies and repaired excellently the instruments of old masters. The varnish he used is of wonderful lustre. Some of his instruments are quite outstanding in shape and tone. Price 16.000 Kč (average).

Réparé par Bianchi Nicolo
Luthier décoré
A Parigi 1851.

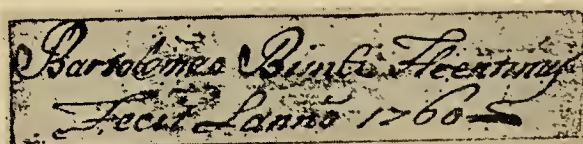


Bianchini Secondo b. Oct. 3, 1928 at Castelvetro Piacentino, productive violin maker active in his birthplace and (for some time) at Salò Guarneri pattern, also developed his own model.

Bianchini Secondo
fecit Cremona 1948

Bianchini Secondo
fecit Salò 1949

Bimbi Bartolomeo, Siena. 1750—1769. Built, in the style of Gabrielli, mostly instruments of small pattern with high and full arching. Careful workmanship, wonderful transparent golden-yellow, orange-red or red varnish. Price 20—40.000 Kč according to the state of preservation.



Birmetti Giambattista, Florence. Second half of 18th century. Large pattern, wonderful bright red varnish.

Bisiach Carlo, Florence, Via Puccinotti 72. Born Mar. 9, 1892; exhibited five violins at Cremona in 1937.

Carlo Bisiach di Leandro
Milanese fece in +
Firenze l'Anno 1948 C B

Bisiach Giacomo, Milan, Corso Magenta 27. B. Nov. 28, 1900 exhibited four violins at Cremona in 1937.

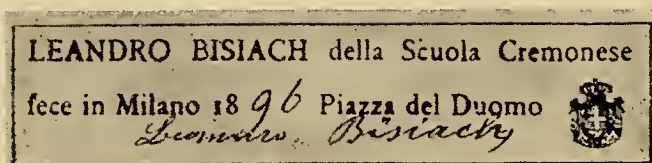
Giacomo e Leandro Bisiach
Fecero in Milano l'A 1947

Bisiach Leandro. Milan 1890–1914. Worked in the fashion of the Cremonese school: repaired carefully the instruments of old masters.

Biza Giovanni Battista, Treviso. 1779. Little known.

Bizzi Egidio fu Giovanni, Finale Emilia (Modena) Via A. Costa 1. 20th century. Exhibited two violins at Cremona in 1937.

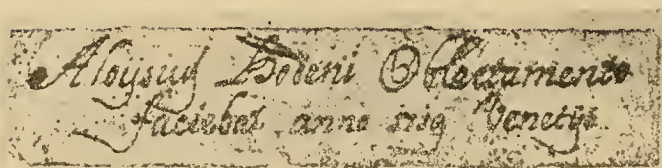
Leandro Bisiach da Milano
Fecce l'Anno 1922 L B



Blasio Raffaele di, Naples. 18th century.

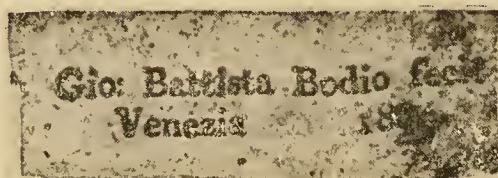
Boccher Matteo, Rome. 1592–1619. Excellent lute maker.

Bodeni Luigi, Venice. 1719. Skilled master of repute, but nowadays almost unknown.



Bodiani — never existed: the instruments marked with this name are fakes, unsuccessful besides, and seem to have impaired the reputation of the violin maker Giovita Rodiani, (Brescia, 1580–1630). The fakes have a glassy yellow varnish.

Bodio Gennaro, Venice, ca 1740. Price of instruments ca 16.000 Kč.



Bodio Giambattista, Venice. 1790–1832. Son and disciple of Gennaro Bodio. Built, on the pattern of Dom. Montagnana, flat-shaped wide-edged instruments with wide purfling. Yellow or yellow-red hard varnish. The instruments have a hard, rather powerless tone. Price 10–16.000 Kč.

Boldrini Ovidio, Salò. 1864. Little known master.

Bolelli Pietro, Bologna. 19th century.

Bolli, Naples. 1897. Assiduous violin maker.

Bomberghi Lorenzo, Florence. 17th century. Son of Giovanni B. Devoted himself mostly to the building of violas. Price of violin 10.000 Kč.

Bombirio Domenico, Villafranca (Piemont) 1720–1730. Perhaps pupil of Goffredo Cappa, unfortunately little known.

Bomini Carlo, Cremona 1715. Adherent of Antonio Stradivari, worked on the latter's pattern. Applied a golden-yellow varnish of excellent quality. Good workmanship, beautiful tone.

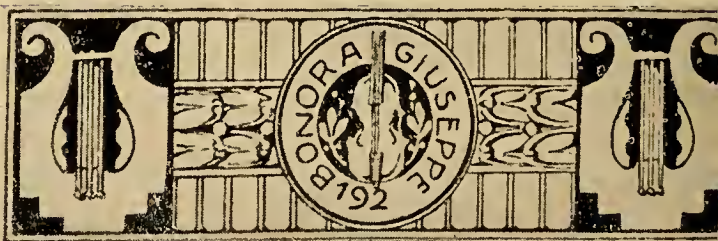
Carolus Bomini Discipulus
Antonij Stradivarij Cremona

Bonardi Domenico, Modena. 1728. Devoted himself mostly to the repairing of instruments.

Bono Gaetano, Venice, 18th century. Good workmanship; quite rare.

Bonora Giuseppe, Bologna, Via Tripoli 69. Born Sept. 27, 1888. Exhibited a violin, a viola and a 'cello at Cremona in 1937.

Bonora Giuseppe, Bologna. 20th century. Worked on his own model. The scrolls of his instruments are of fine workmanship, purfling delicately finished, inserted half a millimetre deep. Instruments of his making are masterpieces. Backs made of bird's-eye maple.



Bonoris Cesare, Mantua, 1568. Built excellent violas of which only a few survive.

Cesare Bonoris di Mantova 1568

Bonozzati Girolamo, Venice, 1899.

Bonvincini Filippo, Spilamberto. 1790–1796.

Borelli Andrea, Parma. 1720–1746. Worked on the large pattern of Stradivari, yet his workmanship lacks carefulness. Upright sound-holes after the fashion of Lorenzo Guadagnini: glassy yellow, brown-yellow or brown varnish. The instruments, however, sound well, particularly the 'cellos are good so far as their shape and tone are concerned. Price 25–30.000 Kč, 'celli more. In 1912–14 violins were sold at 1000 and 'cellos at 1500 M.

**Andreas Borelli fecit Parmae
anno 1721**

Borelli Antonio, Cesare, Parma. 1792. Son of Andrea Borelli. Built violins of large pattern. Applied an agate-coloured yellow-brown varnish.

Borghi Pietro, Modena 1893—1921 was a wood carver or cabinet maker and at the same time amateur violin maker worthy of notice. He worked in the style of Andrea Guarneri and applied a rather thick rose or bright brown varnish. Fine finish.

Borgia Antonio, Milan 1769. Worked on the pattern of the Testori. Price 12.000 Kč.

Antonius Borgia me fecit
in Milano, anno 1769

Boriero Alfonso, Malo (Vicenza). 19th century.

Borio Francesco Antonio, Asti a Cuneo (Coni). 1737. Instruments of inferior quality.

Bortolotti Giovanni, Verica (Frignano) 1884—1894. Built excellent contrabasses.

Bortolotti Luigi, Milan c. 1815; branded instruments, yellow or reddish-brown in colour.

Luigi Bortolotti
1815.

Bosi Carlo, Cremona, Via S. Bernardo 5. 1873—1940. Exhibited a violin, a real masterwork, at Cremona in 1937.

Bosi Floriano, Bologna. 1756—1782. Built lutes and mandolins.

Florianus Bosi in via
S. Mamola Bononiae
fecit 1756.

Botello Angelo, Naples. 1857. Assiduous violin maker.

Bottari Ferdinando, Pisa. 1849. Guitar maker.

Botti Antonio, Sassuolo (Modena) 19th century. Built good contrabasses.

Botturi Benvenuto, Brescia, Corso Umberto I, 9. Nov. 27, 1882. Exhibited two violins and a viola at Cremona in 1937.

Bozzolo Pietro, born at Milan about 1830, died in St. Petersburg 9. 7. 1907. Went to St. Petersburg as member of the Italian opera chorus in 1862 and stayed there until his death. Repaired excellently instruments of old masters and founded, in St. Petersburg, a large business dealing in Italian musical instruments.

Braglia Antonio, Modena. 1790—1820. Specialized in bow-making.

Braidi Geminiano, Modena. 1794.

Braidi Giovanni, Modena. 1766. His workmanship is not of the best.

Johannes Braidi protomagister
violae majoris in C. S. mi ducis
Mutinae fecit a. 1766.

Brandilioni Filippo, Brescia, 1790. Worked on the pattern of Amati, but more in the style of the Tyrolese school.

**Philippus Brandilioni
fecit Brescia 1790**

Brandini, Pesaro c. 1660, is renowned for his 'celli.

Brandini Fausto, Pisa c. 1777, a minor master whose violins may fetch from 10 to 12.000 Kč.

Brandini Jacopo, Pisa 1789—1807. His violins sound well and are made of good material; the varnish, of good quality, is chestnut brown, but the outline inelegant. Price 10—12.000 Kč.

**JACOPO BRANDINI
FECE IN PISA L'ANNO 1789**

Branzo Francesco Barbaro, Padua. 1620—1660.

Branzo Francesco Barbaro
ai Padova Anno 1620.

Branza Francesco BARBARO.

Bratti Cesare, Florence, 1830.

Premiata fabbrica
strumenti a corda
e corde armoniche
Bratti & Co.
7 Via dei Martielli 7
Firenze anno 1830.

Brensio Girolamo, Bologna. 16th century. A few 'cellos of good quality.

Antonius Bononiensis
Antonio Brensius Bononi.

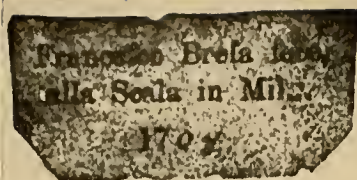
Brensio Girolamo, Bologna. 16th century. A few 'cellos of his making are known.

Hieronymus Brensius Bonon.

Brenzoni Pietro. 1902.

Bresa Francesco, Milan. 1700—1708. Instruments of medium quality. Price 15.000 Kč.

Francesco Bresa fecit
alla scala in Mi . . . 1708.



Bressano Battista, Bologna. 1590—1600.

Brizano Vincenzo, Foggia. 1860. Built good violins.

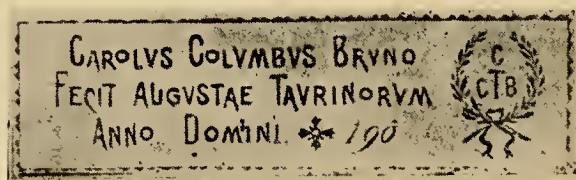
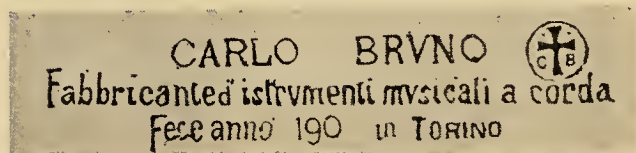
His true name may have been Buzano or Busan.

Broga Francesco, Milan, 18th century. Skilled amateur, little known, yet remarkable. Worked in the style of Andrea Guarneri and applied a light brown or pink varnish.

Broschi Carlo, Parma. 1730—1744. Violins of his making are of small shape, made on the pattern of N. Amati; his workmanship is not of the best; beautifully cut sound-holes and scrolls. Price 12.000 Kč.

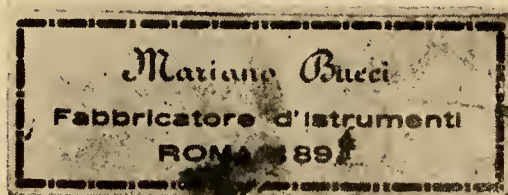
Carlo Broschi
in Parma fecit 1732.

Bruno Carlo Colombo, Turin. Born May 16, 1872 in Caltanissetta (Sicily). Worked carefully on the pattern of Stradivari. Instruments of his making sound well. Red-brown varnish.



Bruno Nicola, Bologna. 1727.

Bucci Mariano, Rome, 19th century. He was a maker, but not a master.



Budiani Giovita, Brescia, 1580; see Rodiani.

Buonaroti, Rome, 18th century. Violins of narrow shape with high arching.

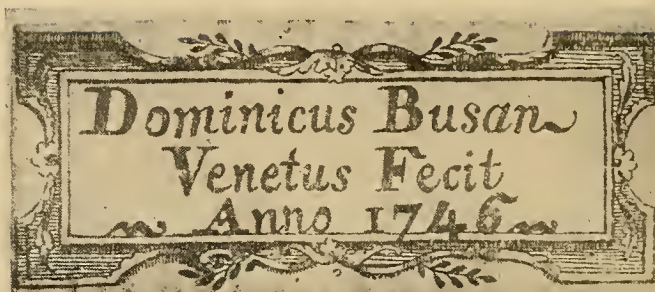
Buonfigliuoli Pier Francesco, Florence. 17th century.

Busan Domenico, Vicenza, Venice. 1740—1780. Built instruments on the patterns of the Venetian school. Best are his contrabasses.

Price of violin c. 20.000 Kč.

Domenicus Busan
Venetus fecit
anno 1746.

Domenicus Busan
fecit Venetiis 1761.



Buseto Giovanni Maria del, Cremona, Brescia, 1640—1681. He is often said, by mistake, to have lived from 1540—1580.

Built mostly instruments of large shape with rather high arching on the pattern of G. P. Maggini. The wood, particularly that of the belly, is not always of best quality, sound-holes open at the top. Applied dark-yellow or brown varnish. Large-shaped and high arched violins of powerful, yet hollow tone. Rare instruments, only a few survive. Price 25—35.000 Kč. Collectors, however, pay still more.



Buti Antonio, Archi. 1756. Violin maker from Albano Little known.

Antonio Buti d'Albano Archi
Fecit l'anno 1756.

C

Cabroli Lorenzo, Milan. 1716. Built violins of average quality, applied, however, excellent yellow or orange varnish. Price 12.000 Kč.

Cacchioni e Figli, Rome, 20th century.

Caeste Gaetano, Cremona. 1660—1680. Mere name. Perhaps a member of the Costa family.

Calabri Pier Vittorio di, Ferrara. 1549—1551. Musician who also made lyres.

Calace Antoni, Naples 1828—ca 1875, maker of guitars and mandolins.

Antonio Calace
Fabbricante di chitare
Strada Mezzo—Canone No 32.

Calace Giuseppe fu Raffaele, Naples. Via S. Pietro 8. 20th century. Exhibited a violin, a viola, a 'cello, and a contrabass at Cremona in 1937.

Giuseppe Calace fu Raffaele
fece in Napoli

Calace Nicola, Naples. 1881—1903. Made mostly guitars. His workshop was at Naples, Strada Mezzo-cannone No. 32.

Calace Raffaele, Naples, son of Antonio C. B. 1863, d. Nov. 14, 1934, maker of guitars and mandolins, also composer.

Anno 19..
Raffaele Calace
Napoli

Calagari Francesco Giuseppe. 1685. A high-arched viola is known, of good and powerful tone: bright brown varnish, scroll very tastefully carved. The label bears his name, but the indication of place is illegible.

Calar Giovanni, Rome 1624. — Lute maker.

Calarese Salvatore, Campobasso, Via San Giovanni dei Geli. 20th century. Exhibited a violin at Cremona in 1937.

Calcagni Bernardo, Genua. 1710—1750. Worked in the style of Jos. Guarneri del Gesù or on the pattern of Stradivari. Instruments of his making are of flat shape, their edges are also flat, rather broad; roughly carved scrolls, but gracefully cut sound-holes. Applied as a rule a yellow varnish, but there are also specimens coated with golden-orange, red-yellow and agate-coloured varnish. He used fine wood. Also the tone of his instruments is very good. They are for the most part of smaller size and differ so much in quality that the prices vary considerably. According to Hamma 5.000 M, according to Fuchs & Möckel 4.000 M. A beautiful specimen coated with golden-orange varnish, was sold at the price of 48.000 Kč. in Prague in 1927.

Bernardus Calcanius fecit
Genuae Anno 1752.

Calori — Stremiti Eugenio, Modena. 1840. Guitar maker.

Calot, Bern, Turin, ca 1820. He worked for Gianfrancesco Pressenda in Turin, then in Bern about the year 1820, renowned for good repair work. His own work is little known. He is perhaps identical with Calot, a pupil of Clement in Paris.

Calot, rue de la rosa, rouge
porte N 3 1er étage, Turin.

Réparé par Calot
à Berne, 1 mai 1820.

Calvarola Bartolommeo, Torre Ealdone (Bergamo) and Bologna. 1750—1767. Worked rather well on Ruggeri's pattern. Small scrolls, indelicately cut. Yellow or red-yellow varnish of good quality. Price 25.000 Kč.

Bartolommeo Calvarola
fecit Bergame 1767.

Calzavara Santo, Padua, 1764. The question whether he made also violins remains open.

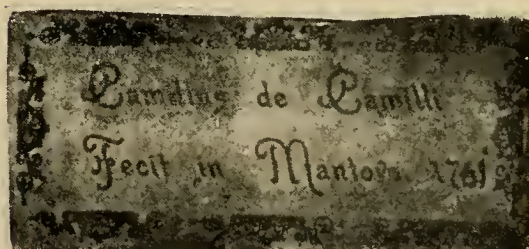
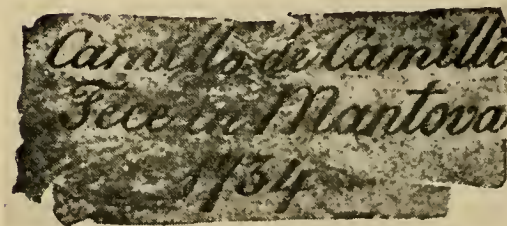
Santo Calzavara fece
in Padova l'anno
1764.

Camberini Giambattista, Florence, 18th century. — Perhaps a member of the Giamberini family. A very carefully finished three-stringed contrabass of beautiful wood is in London.

Camilli Camillus, Mantua 1704—1754 (acc. to R. Vannes active from 1730 till 1762). Allegedly disciple of Stradivari and Guarneri (del Gesù); Hamma reported him to have been a pupil of Antonio Zanolli. He may have learned the rudiments of violin making from Stradivari and worked then with Zanolli and Pietro Guarneri I. Some features of his work remind of Pietro Guarneri, while others show traces of Stradivari's and Zanolli's influence, but the whole is highly individual. Camilli worked carefully, used wood of excellent acoustic qualities and applied a characteristic varnish, generally orange-coloured or bright red, at times also brown-red or dark red. The tone of his instruments is excellent, sweet and carrying. Price 50—80.000 Kč.

Camill.. de Camilli
fecit in Mantova 1760.

Camillus Camilli fecit
Mantuae 17..





Camillio Davide, Cremona. 1755. Worked on Nic. Amati's pattern. Mediocre workmanship.

Campetti Lorenzo, Lucca. 1833.

Campi Giuseppe, Pescina. 1760—1762. Worked well, but his instruments lack the master-touch.

Giuseppe Campi fece
in Pescina Anno 1762.

Josephus de Campis
in Pescina Ao 17..

Camploy J., Verona. 1854—1860. Imitated the varnishes of the Cremonese masters.

Candi Cesare, Genoa. Born in Bologna, March 5, 1869, pupil of R. Fiorini, d. Sept. 29, 1947. Successful and diligent maker of many kinds of instruments, good workmanship. Exhibited a violin and a viola in Cremona 1937.

Candi Oreste, brother of Cesare Candi, 1865—1938, pupil of R. Fiorini in Bologna, active in Genoa.

Capicchioni Marino, Rimini (Forlì), Via Chiacciale 3, b. June 29, 1895. Exhibited two violins, a 'cello and a stringed quartet at Cremona in 1937. Instruments of fine craftsmanship, wonderful varnish.

Marinus Capicchioni
Fecit Arimini A. D. 19..

Capo, Milan. 1717—1718. A violin of beautiful, elegant shape survives, with delicately cut sound-holes. Length of belly and back 354 mm. The violin bears a parchment label.

Capo Antonio, Cremona 1796. Otherwise unknown.

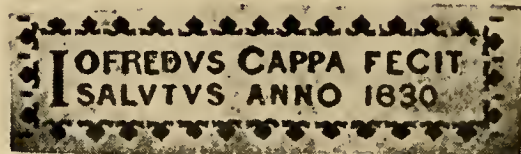
Cappa Gioachino and Giuseppe, Saluzzio. Turin. 1661—1725. — Brothers who worked jointly on the pattern of Goffredo C. Their work is of masterly craftsmanship. It is not known whether they were relatives or just pupils of Goffredo Cappa. Price 30—50.000 Kč.

Cappa Giuseppe, Francesco, Saluzzio. 1600—1645. The oldest known master of the Cappa family.



Cappa Goffredo, Saluzzio, Turin. Born in Saluzzio 1644, died Aug. 6, 1717. Son of Andrea Cappa from Finalborgo, reportedly pupil of Nicolo Amati. Worked on the pattern of Nicolo Amati and suc-

ceeded in imitating the latter's style in a faultless way, differing only by the somewhat broader arching and by the shape of the sound-holes. Built instruments of different sizes, mostly of large pattern, using best wood. Yellow and red-yellow varnish. Many of his instruments unfortunately bear faked labels of outstanding masters. His pupils were: G. Francesco Celoniatus, Giuseppe Francesco Catenari, Nic. Giorgi, Domenico Bombirio at Villa Franca, Spirito Sorsano at Coni, as well as Carlo Gius. Testore in Milan. Price 50—65.000 Kč and more. Hamma quoted 15.000 M.



Caprari Francesco, Rollo c. 1850, mandolin maker.

Carabba C. V., Catania (Sicily), 19th century mandolin producer.

Carcassi Antonio Felice, Florence 1773.

Antonio Felice Carcas
fece in Firenze 1773.

Carcassi Francesco, Florence 1735—1760. Careful work, deep yellow varnish.

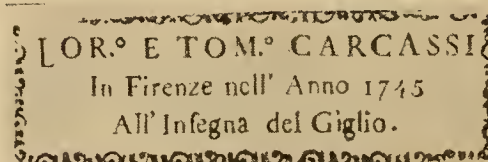
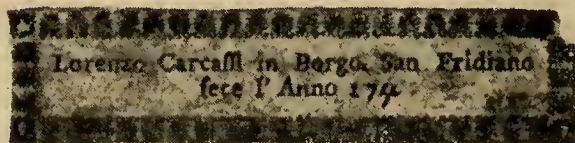
Carcassi Giovanni, Florence, ca 1775 was not a violin maker.

Joannes Carcassi fecit
Anno Domini MDCL XXXVIII.

Carcassi Lorenzo e Tommaso, Florence 1745—1767. Worked on a large, somewhat higher arched pattern. Good workmanship, small and nicely cut soundholes, yellow and yellow-brown varnish. Price c. 30.000 Kč.

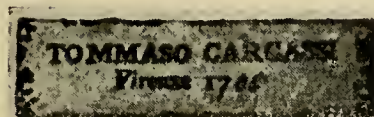
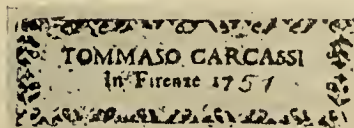
LORENZO CARCASSI Fec.
Dalla Madonna de Ricci in Firenze
L Anno 1757

Ristaurato da me Lorenzo Carcassi
dalla Madonna de Ricci in
Firenze 1740



Carcassi Salvatore, Florence ca 1802 specialized in guitar making; violins are rare.

Carcassi Tommaso, Florence. 1747—1786. Worked in company with his brother Lorenzo Carcassi (under the firm of Lorenzo e Tommaso Carcassi). Tommaso's workmanship is superior to that of his brother. He built for the most part instruments of smaller size with the purfling close to the edge. Price of violins 45—120.000 Kč, according to beauty of the specimen.



Carcassi Vincenzo, Florence 1790 — first decades of the 19th century. Son and pupil of Tommaso Carcassi; little known.

Vincenzo Carcasi
fece Piazza S. Michele Firenze
1815.

In the Carcassi family it has not been possible to ascertain the bonds of relationship. It has only been proved that Lorenzo (1737—1775) and Tommaso were brothers. But it is not at all certain whether Francesco (1735—1758) was son of the spinet maker Giovanni (1688—1698) and father of Tommaso and Lorenzo or not, although both is possible. It is not known whose son was Antonio Felice Carcassi (1773), whether Lorenzo's or Tommaso's. Vincenzo may have been the son of Antonio Felice and father of Salvatore.

Cardi Luigi, Verona. 1857.

Cardillo Luigi, Naples. 1790—1799. A good master.

Carletti Carlo, Rome. End of the 19th century. Worked, very carefully, on Stradivari's pattern. The scrolls of his instruments are beautiful, the edges of belly and back somewhat raised and the outline of the beautifully cut sound-holes is very pleasant.

Carletti Carlo, Pieve di Cento (Bologna), b. Aug. 13, 1873, d. March 2, 1941. Varnish orange or red. Exhibited a viola and a 'cello at Cremona in 1937.

Carletti Carlo
PREMIATO PIU VOLTE AI CONCORSI
DI ROMA
FECE IN PIVE DI CENTO L'ANNO 19..
N.

Carletti Giovanni, Verona, Via G. Gamboni 40. Exhibited a violin at Cremona in 1937.

Carletti Natale, Pieve di Cento (Bologna) b. Sept. 24, 1904, son and successor of Carlo Carletti.

NATALE CARLETTI fu Carlo
LIUTAIO
PIVE DI CENTO (Bologna)

Carletti Orfeo, Pieve di Cento (Bologna) 1873—1944, exhibited a whole quartet at Cremona in 1937.

CARLETTI ORFEO
fece in Pieve di cento
(Bologna) Anno 19..

Carletto Orfeo di Carlo
fece in Pive di Cento
Bologna

Carlo Giuseppe, Milan 1769. Violins of inferior quality. *Carlo* da Pesaro, Pesaro, 1682.

Caroli, Brescia, 1681. — Mandolin maker.

Carone Giuseppe, Naples, 1883. — Mandolin maker.

Carotti C., Florence. 1694.

Caruana Biagio Marsigliese, Rome, Via Crescenzo, b. Nov. 28, 1885, exhibited a violin, a viola, a 'cello and a contrabass at Cremona in 1937.

Casaltoli (Casattoli?) Giuseppe. Florence, 1714. — Lute maker of good name.

Casella Fratelli, Catania (Sicily). Makers of indifferent stringed instruments.

Casale. Rome. 20th century.



Caselli Francesco (Catania) 1740.

Fece Francesco
Caselli 1740.

Casiglia Casimoro, Palermo, 1869. Skilled imitator of old masters: built good instruments coated with golden-brown varnish.

Casini Lupo, Florence. Born May 22, 1896 at Campo Bizenzo near Florence. Son and pupil of Serafino Casini. He developed a model of his own and applied oil varnish on pink or yellow ground. He exhibited a violin at Cremona in 1937.

HOC OPVS EST LXXVI.
QVOD EGO LAPUS CASINIVS FILIVS SERAPHINI
CONSTRVXI FLORENTIAE A. D. 1926.

Casini Serafino, Florence. Born 1863 at Campi. A skilled master who worked on various patterns, yet endowing them always with characteristics of his own. He applied oil varnish of different colours,

mostly pink on yellow ground and red in a shade of dragon's blood. He was honoured with the golden medal of Milan in 1910.

SERAFINO CASINI
Anno 1932 FIRENZE

Caspan Giovanni Pietro, Venice. 1658—1670. He was a pupil of the Amati brothers and worked well in their manner. His violins are mostly of small shape and coated with yellow varnish. His Amati imitations are good. Price 16.000 Kč and more.

Cassanelli Giovanni, Ciano (Modena) 1770—1777.
Violins of medium quality: brown varnish.

Cassanelli, Ciano, 1780. Used yellow varnish. Instruments of his making cannot be called masterpieces.

Cassarano Ernesto e Figlio, Rome. Contemporary manufacturers of musical instruments.

Cassini A., Modena. 1630—1710. Worked on the pattern of Nic. Amati. The large pattern of his instruments (violins, violas, 'cellos and contrabasses) is beautiful. Best are his imitations of the grand pattern of N. Amati. The large scrolls and the soundholes are beautifully cut, the purflings tastefully finished. He used light brown or chestnut-coloured varnish. Although his instruments are of good workmanship, their tone is not of the best. A viola made by him in 1667 measures 410 mm in length. He died, according to Valdrighi, in 1690, according to Lüttgendorff in 1698; not long ago, however, was found a violin of his making, considered genuine, but labelled 1710, so that he probably died in 1710 or later. Price 20—30.000 Kč.

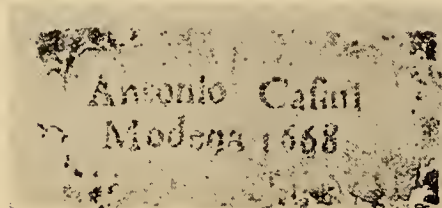
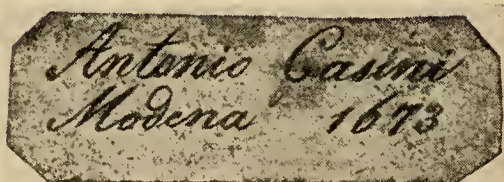
Antonius Cassinus.
fecit Mutinae anno 1687

Antonius Cassinus.
fecit Mutinae anno 17..

A. Casini Modenae 1665.

Antonius Casini fecit Mutinae
anno 1683.

Antonius Casini
fecit Mutine anno 16..



Cassini Giovanni Battista, Carrara. 1687.

Castagnino Giuseppe, Chiavari (Genoa), Via Entella.
Exhibited two violins at Cremona in 1937.

Giuseppe Castagnino
PREMIATO con MEDAGLIA d'ORO
all'ESPOSIZIONE di Milano 1906-Torino 1911
Fece in Chiavari anno

Castaro Antonio, Rome, 1615.

Castellani Bartolomeo, Florence, 1806—1820. Devoted himself to the making of guitars.

Bartolomeo Castellani
fece in Firenze l'anno
1816 in Via da S. Trinità.

Castellani Luigi, Florence, Born 1809, d. 1884. He was a very good hand at the repairing of instruments by old masters.

Castellani Pietro, Florence, Born 1780, dead 1820.
Made besides violins also guitars and mandolins.
Applied deep red varnish. Price 10.000 Kč.

Castelli Cesare, Ascoli (Piceno) b. Nov. 27, 1912.
Varnish yellow or light brown with a pink tint.

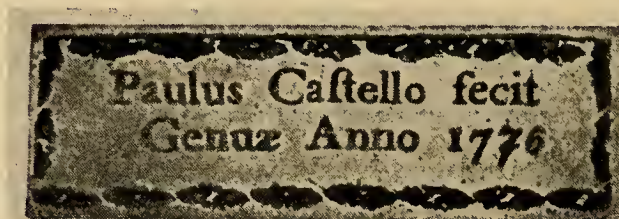
Cesare Castelli
fece anno 19.. No
Ascoli in Piceno.

CAESAR CASTELLI
Fecit anno 19.. N
ASCULI IN PICENO

Castelli Tommaso, Brescia. 1623. A surviving violin by him shows C-shaped instead of f-shaped soundholes. The scroll is carved in the shape of a beautiful girl's head.

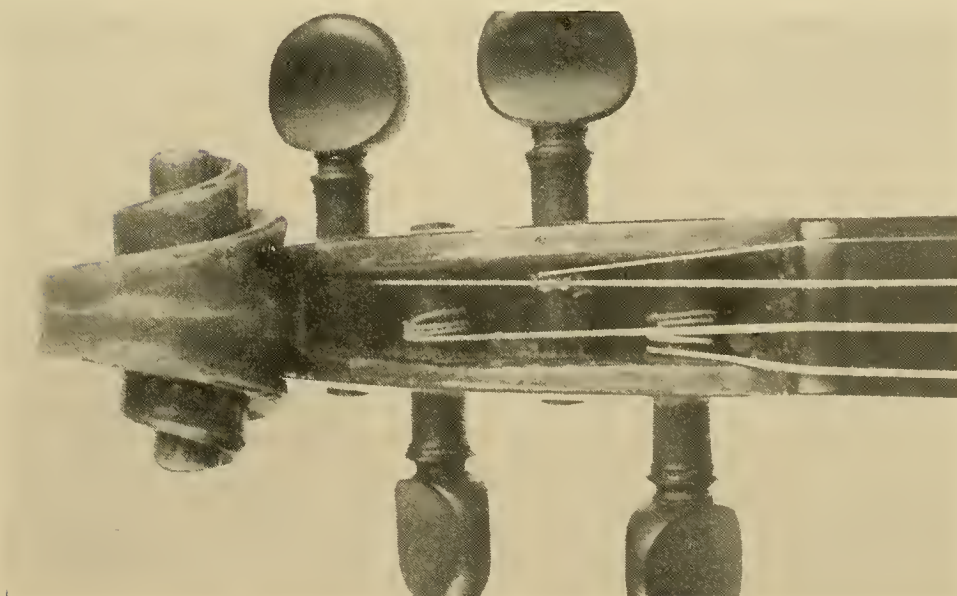
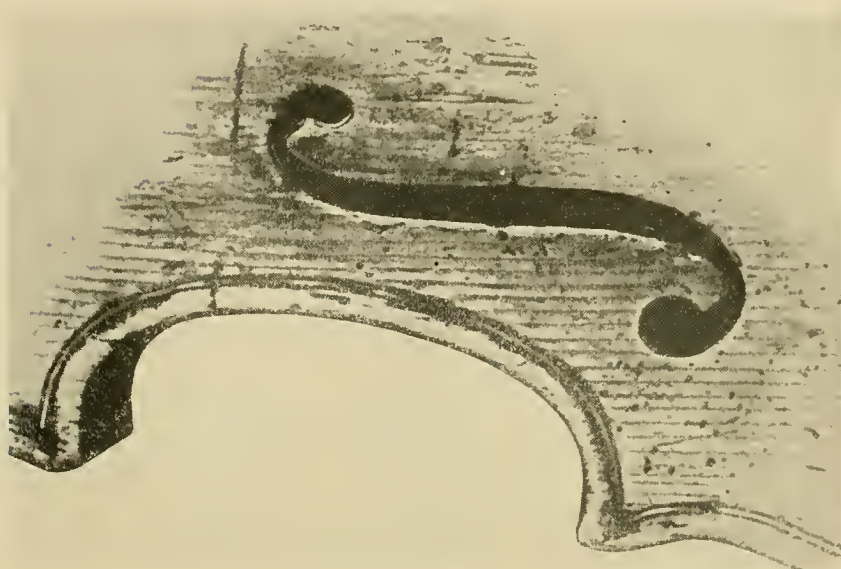
Tomaso Castelli
fecit a Brescia 1623.

Castello Paolo, Genoa. 1750—1780. Worked on the patterns of Amati and Stradivari. His instruments with low archings show wide flat edges, unhandsome corners, gracefully cut sound-holes, a handsomely carved large scroll on a rather thick neck. The wood is not always of best quality. Good yellow varnish. The tone of all his instruments is good and mellow. Price 20—25.000 Kč.

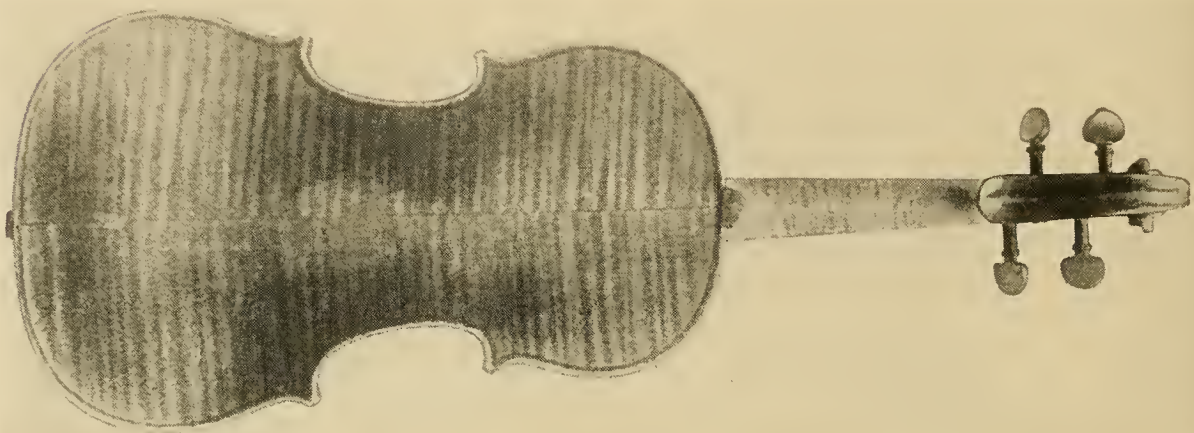


Castorini Lorenzo, Aci Reale (Sicily). 19th century.
Mediocre violin maker.

Lorenzo Castorino
Abitante in Aci Reale.

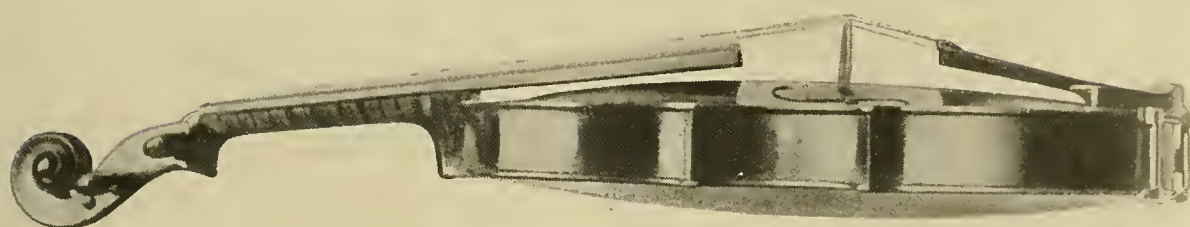
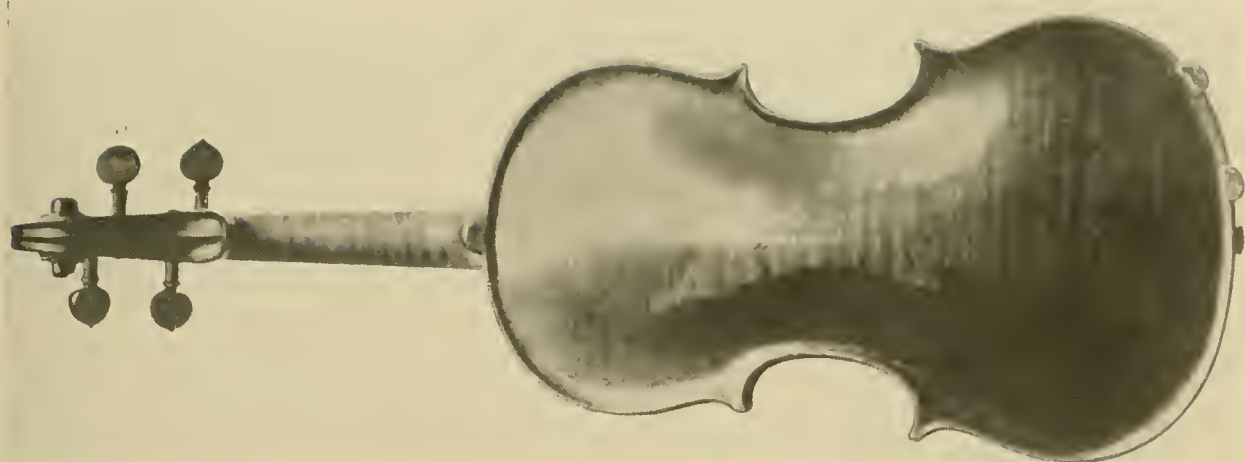


26. Thomas Balestrieri, Mantua, 1762



27. Thomas Balestrieri, Mantua, 1765

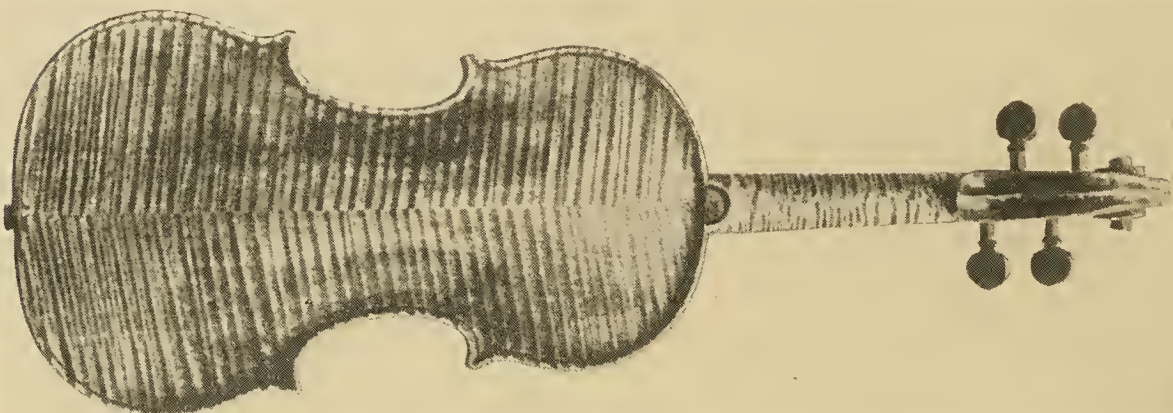
28. Thomas Balestrieri, Mantua, 1769



29. Anselmus Bellosius fecit Venetiis, 1780



30. Carlo Bergonzi, Cremona, 1742



31. Carlo Bergonzi, Cremona, 1737





M. A. Bergonzi 17.. Cèr.



*M. A. Bergonzi:
17..*

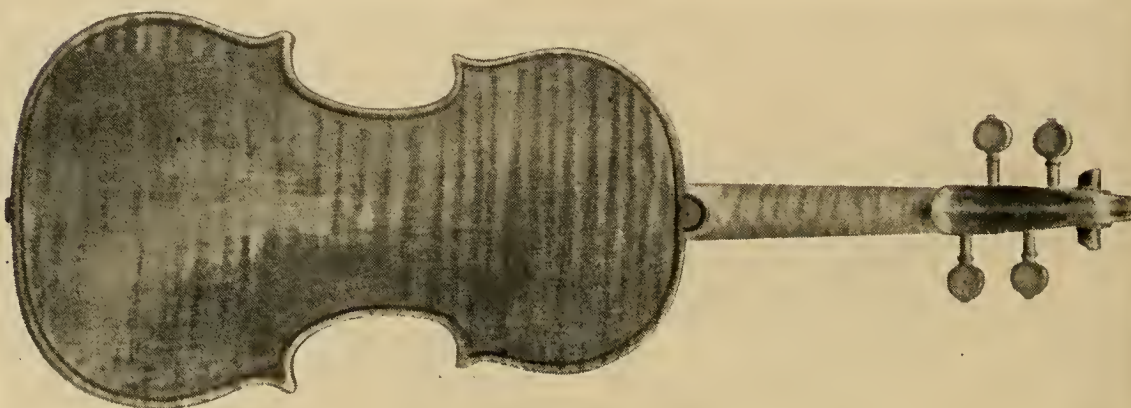


M. A. Bergonzi 17..

32. Michel Angelo Bergonzi, Cremona, 17..

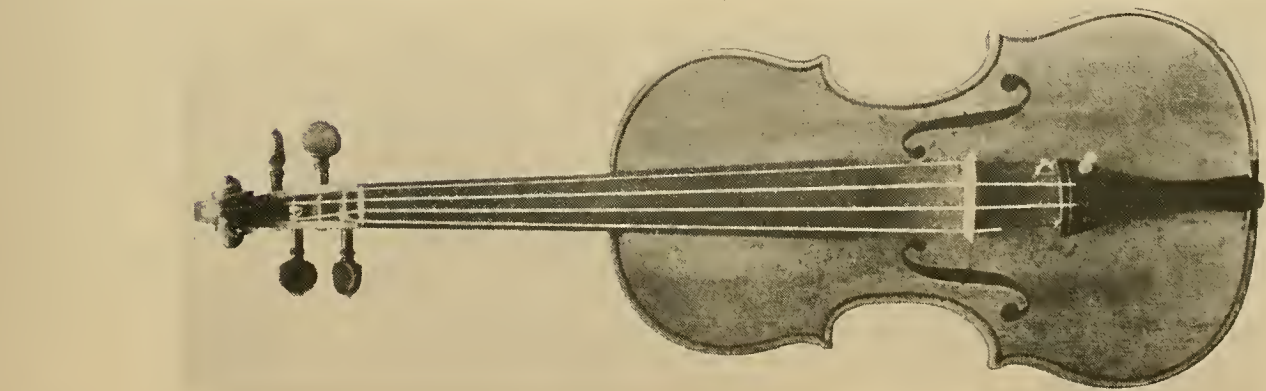


33. Carlo Bergonzi, Cremona, 1740

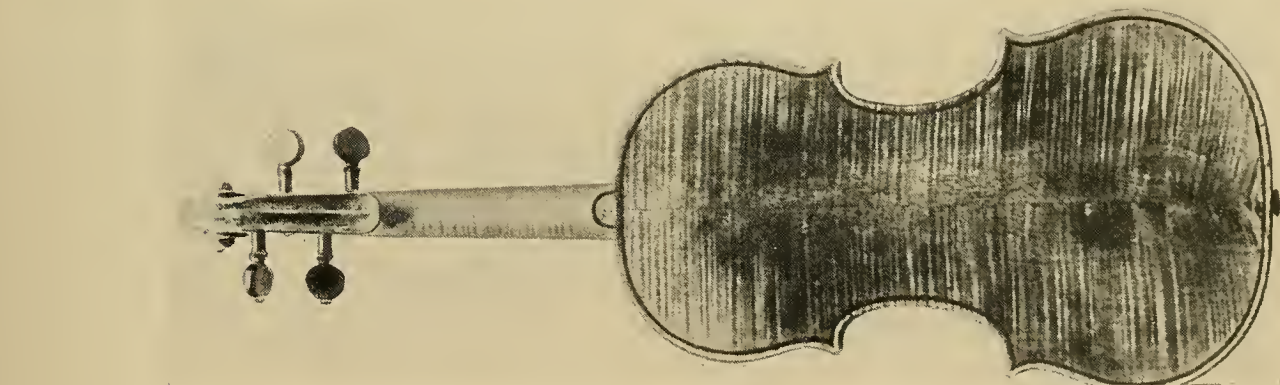


34. Nicolo Bergonzi, Cremona, 178.

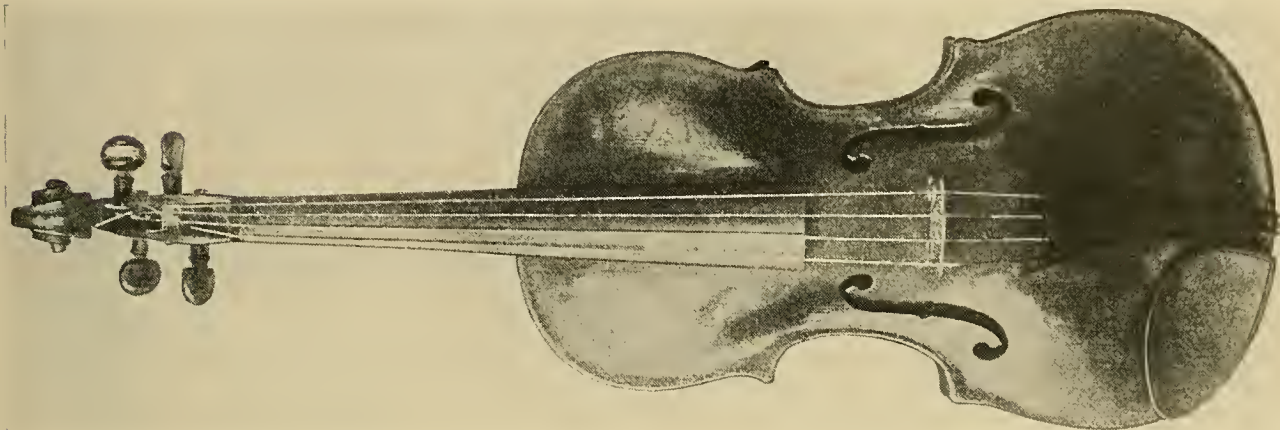


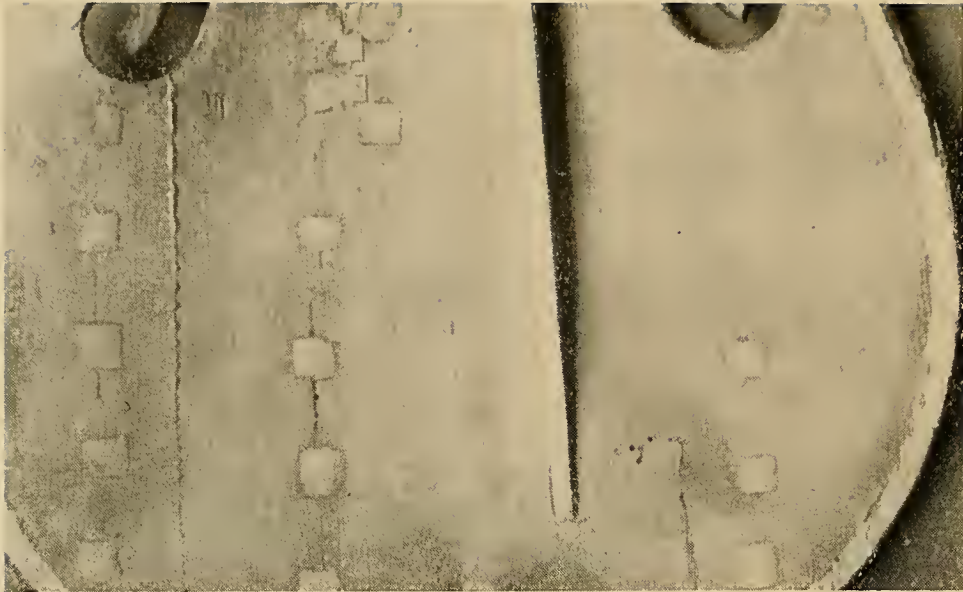


35. Nicolo Bergonzi, Cremona, 1732

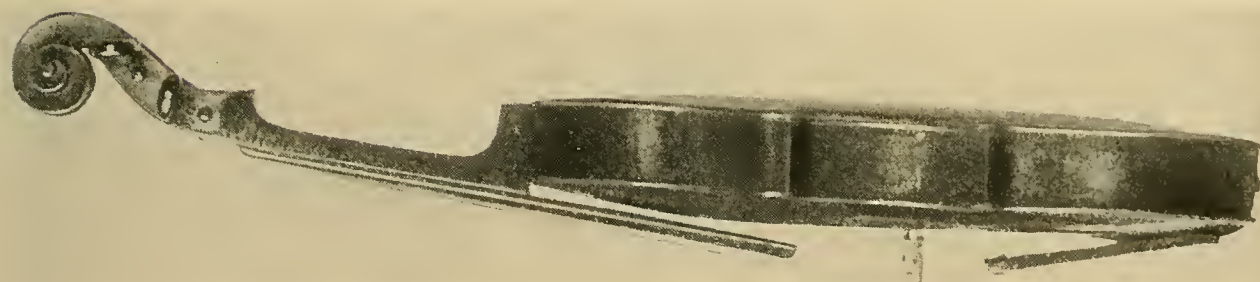
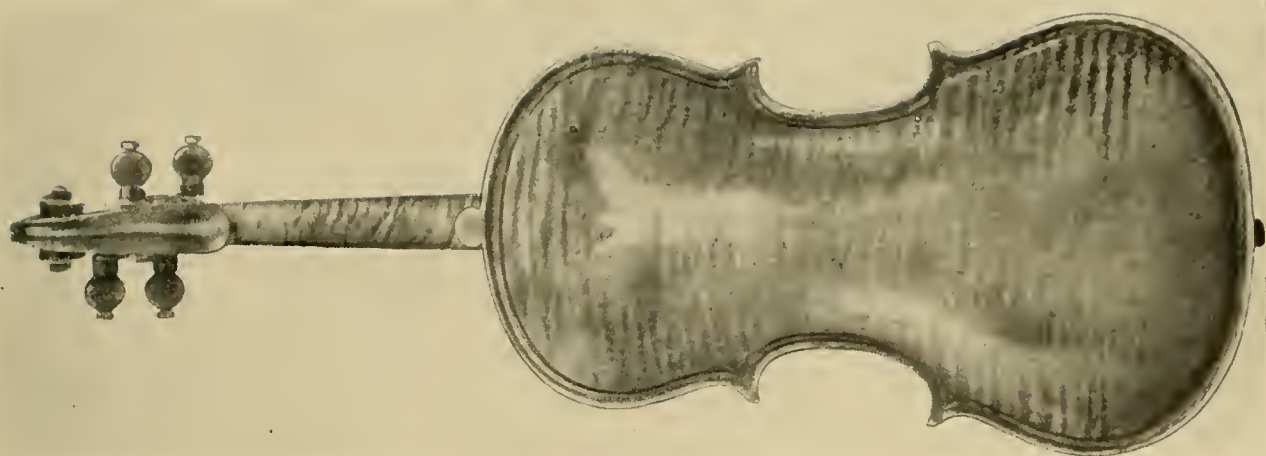


36. Gasparo da Salò (Gasparo Bertolotti), Brescia





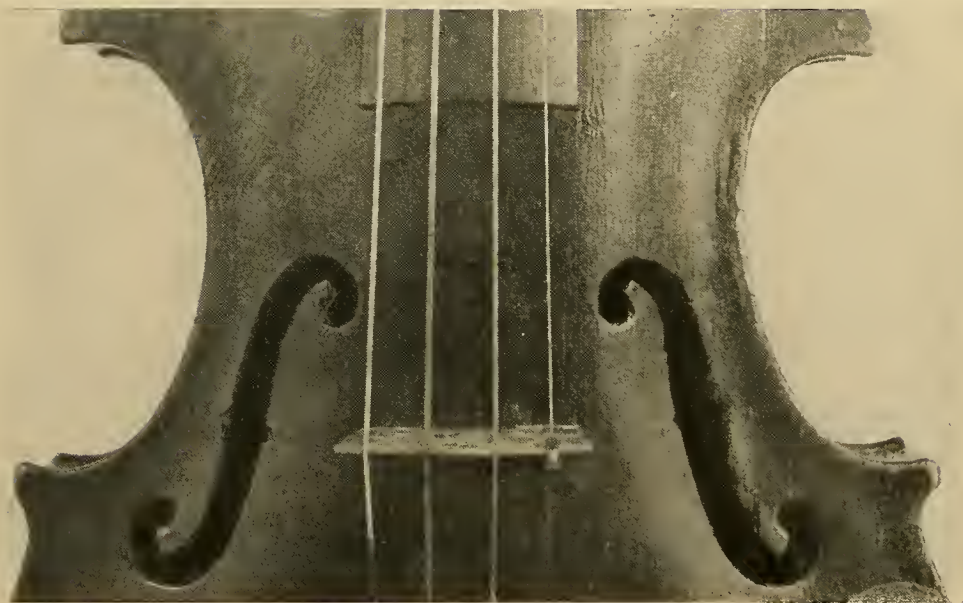
37. Gasparo da Salô (G. Bertolotti), Brescia, 1580



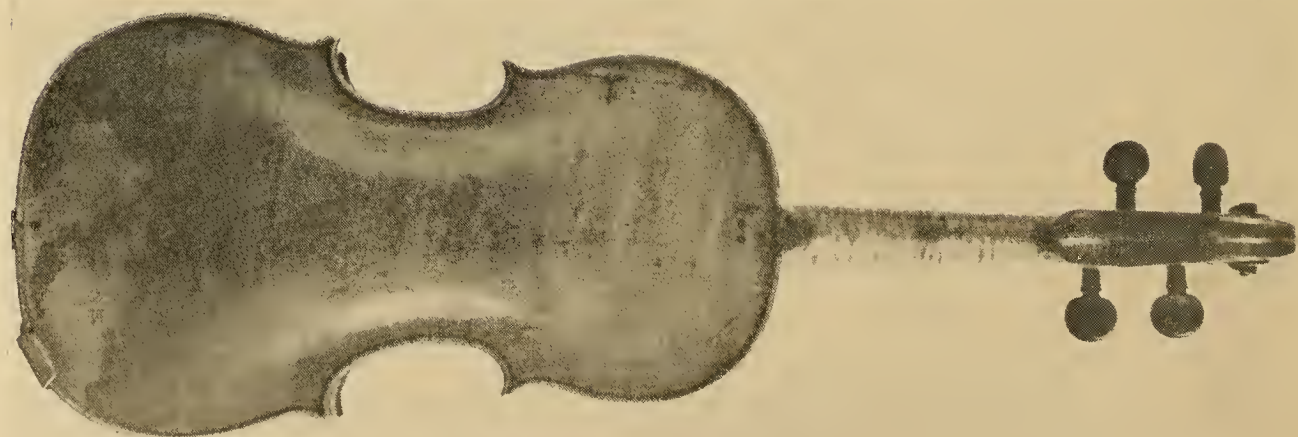
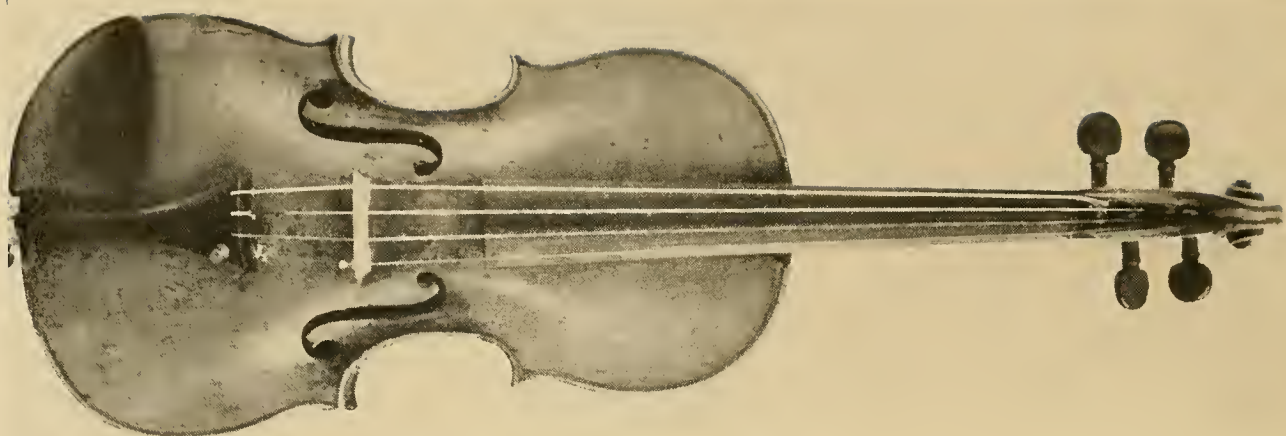
38. Viola Gasparo da Saló (G. Bertolotti) 1580



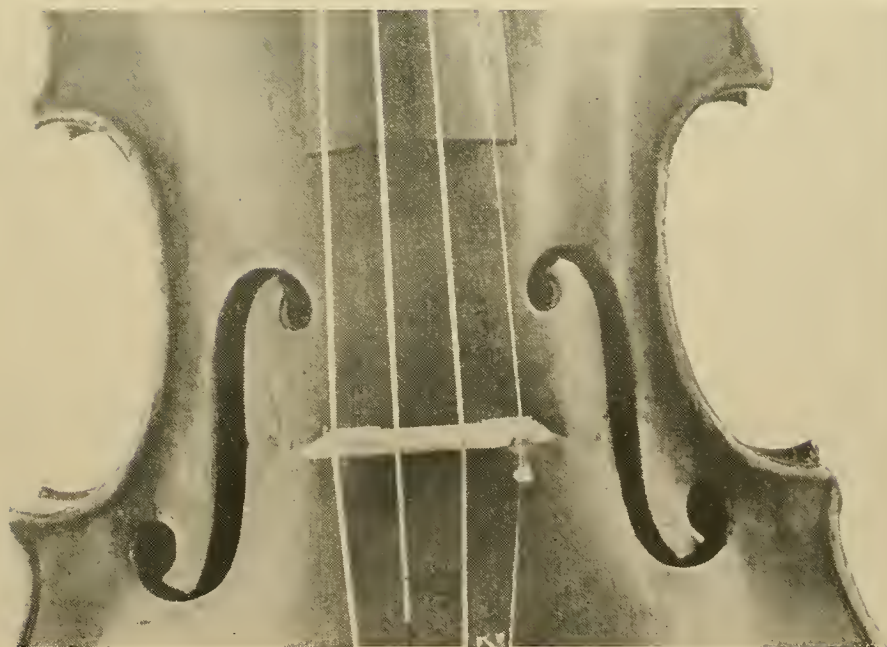
39. Gasparo da Saló (G. Bertolotti) Brescia, 1601



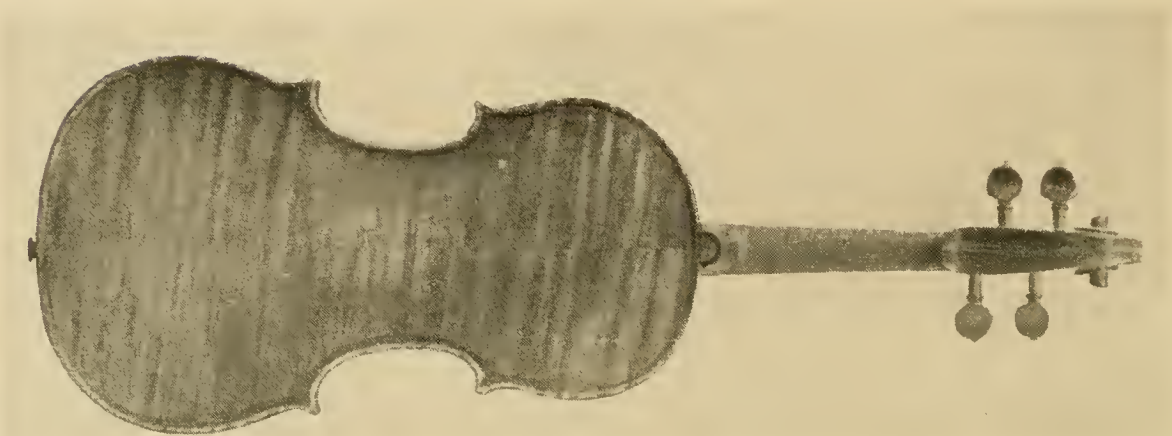
40. Gasparo da Salô, 1601



41. Jacopo Brandini, Pisa, 1797

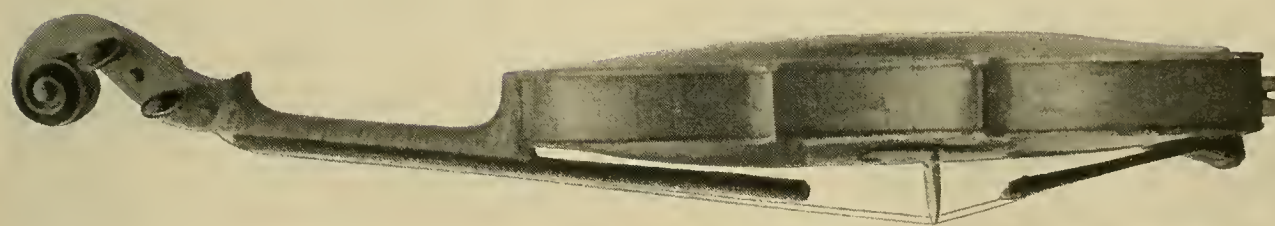


42. Jacopo Brandini, Pisa, 1797

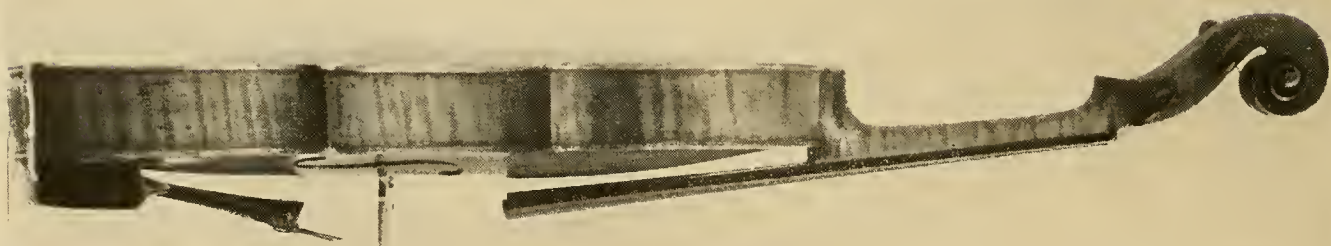


43. Nicolo Bianchi

44. Carlo Bruno, Turin, 1901



45. Domenico Busan, Vicenza



46. Camillus Camilli, Mantua

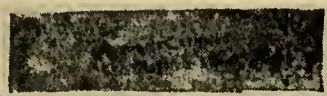
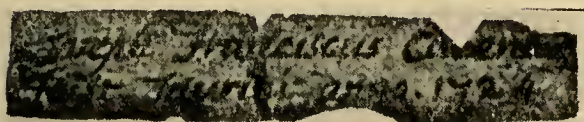
Castro, Venice, 1680—1720. Instruments of his making are not of eye-pleasing shape, although he worked on Stradivari's pattern. The wood and his red varnish are good, but the sound-holes are of ungraceful cut. Best are his contrabasses. Price 12—15.000 Kč.

Castro fecit Venetiis
Anno 1684.

Catenaro Gaetano. Pavia. 1639—1670. Built violas and gambas.

Gaetano Cattenaro
Fecit Paviae Anno 1670.

Catenari Giuseppe Francesco, Turin 1703—1720. Made violins of large pattern. Used deep red or red-brown varnish.



Joseph Franciscus Catenar
Fecit Taurini anno. 1720.

Catenari (Cattinari?) Francesco, Turin. Early part of the 18th century. Instruments by him are highly arched; brown-red or deep red varnish, conscientious workmanship, good tone. Price 20.000 Kč.

Francesco Cattinari
Fecit Taurini Anno Domini 17..

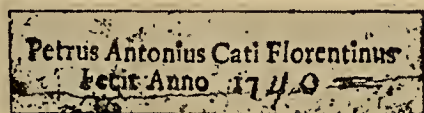
Catenari Enrico, Turin, 1671, still lived in 1746. Cappa's pupil, worked on Stradivari's pattern.

Henricus Catenar
fecit Taurini anno 1671.

Enrico Catenar
in Turino 1703.

Cateni Pietro. 1722.

Cati Pierantonio, Florence. 1738—1760. Worked on the patterns of Stradivari and Gabrielli. He did not always select good wood. Used brown-orange-coloured varnish. The tone of his instruments is of average quality.



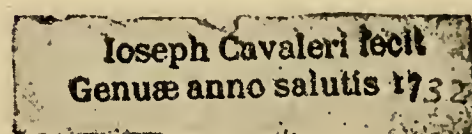
Cati David, Florence 19th century.

Cattenaro Gaetano, Pavia 1639—1670. Few instruments are known, no violins with his label.

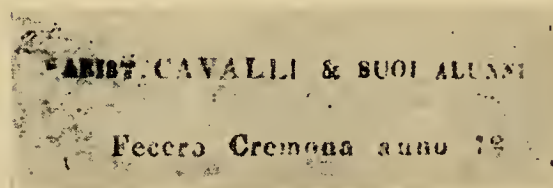
Gaetano Cattenaro Fecit Anno 1657.

Cavada Fortunato, Molina di Fiemma (Rovereto), exhibited a violin and a 'cello at Cremona in 1937.

Cavaleri Giuseppe, Genoa. 1732—1747. Worked after Stainer's fashion. His instruments are of graceful shape, rather small with high arching, small sound-holes cut in Stainer's manner, narrow edges, small short corners. He applied good varnish of splendid lustre. The tone is neither powerful nor mellow. Cavaleri was more of a businessman than violin maker. Price 25.000 Kč.



Cavalli Aristide, Cremona. Born 12. 4. 1856 at Cremona, d. Jan. 16, 1931. Pupil and successor of G. Beltranni. Gracefully shaped instruments coated with red varnish.



Cavalli Lilio, Cremona, b. June 2, 1883, son and pupil of Aristide Cavalli.

Cavalli Savino, Cremona, c. 1850, dead 1861. The finish and the tone of his instruments are good.

Cavallini Luigi (1831—1903) and his son Oreste (1868—1938) specialized on contrabasses and made improvements on them. They lived at Arezzo.

Cavallini Luigi & Figlio, Arezzo, 20th century producers of various musical instruments.

Cavellini Giovanni, Arezzo, b. Aug. 13, 1851, d. June 21, 1936. Skilful violin maker.

Cavani Giovanni, Spilamberto (Modena), b. Aug. 13, 1851, d. June 21, 1936, successful violin maker who preferred the model of Guarneri del Gesù; was aided by his son (after 1950) and signed then Giovanni Cavani & Figlio.

Cavani Vincenzo, Spilamberto (Modena), son and pupil of Giovanni Cavani, b. Nov. 8, 1889, exhibited a violin and a 'cello at Cremona in 1937. He imitated the forms and colours of Pietro Guarneri I.

Cavani Vincenzo
da Spilamberto Modena
Fece Anno 19..

Cavani Vincenzo a. del. p. Giovanni
Fece in Spilamberto A. 19..

Cecco Christoforo, Venice, 1654. — Lute maker.

Celani Emilio, surnamed "il Turco", Ascoli, Piceno,
b. July 4, 1866, d. July 18, 1898. Skilled craftsman
who made good repairs.

Emilio Celani
detto il Turco
Fece in Ascoli Piceno
1889.



Restaurato da Emilio
Celani

Celani Costantino, Ascoli, b. Apr. 15, 1869, brother
of Emilio Celani, productive and successful master,
also teacher at a school of violin making.

Costantinus Celanius
Emidii frater vulgo il Turco
Asculi in Piceno fecit An 19..

Celani Costantino
fece in Ascoli Piceno 1900

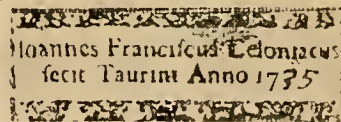
Celentano Michael Naples. Mandolin maker.

Cellini Giovanni, Florence. Born 1460, died 1527 or
1528 in Budapest. Built violas, lutes and harps.

Celoniatus Gian Francesco, Turin (1725—1742, date
of birth unknown). Pupil of Goffredo Cappa from
whom he took over the Amati-like outline. His
archings are, however, lower, the edges flat. Good
workmanship. He was at the same time influenced
by Carlo Bergonzi, e. g., in his gracefully cut sound-
holes. The scrolls are carved with much taste and
remind us of Stradivari. Praised for his lustrous,
transparent varnish of fine quality, golden-yellow
or golden-brown. Outstanding both for beauty and
tone are his 'cellos (one of them was sold as early
as 1905 for 4000 K of old Austro-Hungarian cur-
rency). Hamma does not praise the tone of his
violins; the typical specimen on our picture has,
however, a sweet and carrying, though not a very
powerful tone. Price 32—50.000 Kč.

Joannes Franciscus Celionatus fecit
Taurini anno Domini 1737.

Joannes Franciscus Celoniatus
fecit Taurini Anno 1734



Centurio Giuseppe, Padova. 1750—1780. Worked on
Amati's pattern.

Jos. Centurio Tiburtinus f. in Padua 1780.

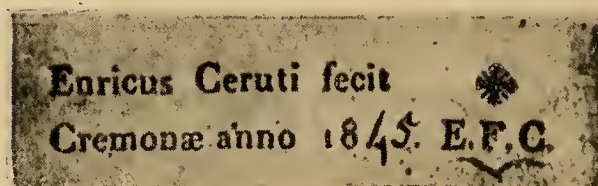
Cerin Marco, Venice, 1610. — Lute maker who also
made mandolins.

Marco Cerin fece in Venezia 1610.

Cerin Marco Antonio, Venice. 1780—1824. Pupil of
Anselmo Bellosio; worked on Stradivari's model,
often also on the grand pattern of N. Amati. Careful
workmanship. He applied a beautiful light-yellow or
reddish varnish. Some of his instruments bear De-
conetti's or Bellosio's labels. Price 30—40.000 Kč.

Marcus, Antonius, Cerin, Alumnus
Anselmii, Belosii, Fecit Venetiæ An. 1794

Cerutti Enrico, Cremona, Born 1808, d. Nov. 20, 1883
Son of Giuseppe Cerutti. He seems to have been
a pupil of Giambattista Cerutti, for he worked on
the latter's pattern. During his life-time he built
400 violins, all of good workmanship. He applied
amber-yellow varnish; his instruments have charac-
teristic full edges. Price 25.000 Kč. at least. (The first
violin maker of the family Cerutti was Sebastian
who worked as early as 1617. But after him there
is a break of almost 150 years. There may have
been men during this period whose works have not
come down to us under their own names. Giovanni
Battista Cerutti, who lived already in Cremona
(1755—1817), was the father of Giuseppe (1787—
1860) and grandfather of Enrico (1808—1883) who
also stayed at Cremona.)



Enricus Ceruti fecit
Cremonae anno 1820 E. F. C.

Cerutti Giov. Battista, Cremona. Born 1755, dead after 1817. Pupil of Lorenzo Storioni and after 1790 his successor. Worked on the patterns of Stradivari, Guarneri del Gesù and Nic. Amati (large model), but also on a pattern of his own. His instruments are carefully built of well selected wood, usually coated with varnish varying from light agatine yellow to dark red. Very good tone. It is his peculiarity that the belly is sometimes darker than the back. The best instruments of his making are his 'cellos. Price 30—40.000 Kč, 'cello more.

Jo: Baptista Ceruti Cremonensis
fecit Cremonae An. 1808

Cerutti Giuseppe, Cremona. Born about 1787, died 1860. Son, perhaps also pupil and successor, of Giovanni Battista Cerutti. His work is very similar to that of his father, differing in one respect: Giuseppe made somewhat broader edges and purflings. The scrolls and sound-holes are gracefully cut. His best instruments bear besides a label the brand G. C. They are highly valued. He was renowned for the splendid way he repaired instruments by old masters.

Josephus Cerutti filius Joannis Baptistae Cremonensis fecit anno 1830.

Joseph Ceruti filius Joannis Baptistae Cremonensis fecit anno 1844 G. C.

Cerutti Sebastiano (Piemont) ca 1615. Lute maker. Place and works unknown.

Cervo Giovanni, S. Angelo. 1489. Ancient lute maker.

Chelz Stephan, Rome. Cca 1602. Lute maker.

Chiarelli Andrea, Messina. Born at Messina about 1675, died 1699. Lute maker and virtuoso on the archilute. He was also a composer. Worked in the style of G. P. Maggini. His violins have a double purfling like those by Maggini. He applied a deep red varnish. Price 15.000 Kč.

Chiareschi Paolino, Bagno. Cca 1827, built good instruments.

Chiari Francesco, Villa Minozza (Modena). 1880, 1883. A violin maker who also did very good repairing work.

Chiavellati Domenico, Lonigo. Cca 1780—1796. Built good violins and violas. Price 12.000 Kč.

Dom^{co} Chiavellati
Fece
L'anno 1796
In Lonigo.

Chiocchi Gaetano, Padua. Born Jan. 13, 1814 at Moselici near Padua, died after 1880. He applied himself more to repairs, which he executed in a masterly way, than to the building of new instruments. During his lifetime he made only about fifty violins.

Chiocchi Gaetano fece in Padova 1866.

Chiochini Pietro, Pisa. 1740—1760. Second-class instruments, although he used fine wood.

Chiodi Giambattista, Florence, 19th century, worked on the model and in the style of Lorenzo Carcassi.

Chisole Antonio (di), Roveredo, ca 1784. Built mostly contrabasses in the style of the Tyrolese school.

Antonius de Cchisolis
fecit 1784.

Antonius de Cchisolis
facebat Boboreti . . Opus II.

Cianchi Sebastiano di Rocco, Florence. 1662. Violin and lute maker, son of a Rocco Cianchi.

Cianibri Gaetano, Ascoli, after 1818 built good 'cellos and contrabasses of small size, using yellow and orange varnish.

Gajetanus Cianibri
Asculanus fecit anno Domini 1818.

Ciarma Domenico, Ascoli, 1836 — Feb. 17, 1889, a self-taught maker, followed Stradivari, but made also guitars and mandolins; reputed for his 3/4 contrabasses.

Ciarma Francesco, called "Nicchito", Ascoli. 19th century.

Ciarma Nazzareno, Ascoli, b. Apr. 26, 1879, was son and pupil of Domenico, and made the same kind of instruments.

Ciarma Nazzareno fece in Ascoli nel 1906.

Cinquegrani Ercole, Rome. 1882. Mandolin maker.

Cinti Giuseppe, Bologna. 1856. Very good repairer of instruments.

Ciochi Antonio, Venice 1790.

Antonio Ciochi di Venezia
anno 1790.

Cioni Emilio, Mont' Orso (Frignano). 1884—1894. Assiduous, disciple of R. Fiorini.

Ciotti Leone, Siena. 1889.

Circapa Tommaso, Naples. 1730—1735. Worked on the pattern of Alessandro Gagliano. Instruments of his hand are good; he applied orange-yellow varnish. Price 20.000 Kč.

Circapa Tomaso fecit Neap. 1733.

Citared Francesco Urbinas, Cisterna. 16th century.

Quoted, but unknown.

Clementi Pietro, Cremona. 1678. Instruments of small pattern, yellow varnish.

Cliricato Luigi, Venice. 1899. Pupil of E. Degani.

Cocks Christoforo, Venice. 1654. Good lute maker.

Christofer Cocks All' insegna
Dell' Aquila d'Oro
Venetiae 1654.

Colombo Camillo, Milan, Viale Col di Lana 13. Exhibited two violins at Cremona in 1937.

Colonardi Marco, Cremona. 17th century. Mere name.

Comel Stefano, Gorizia, Via Scuola Agraria 7. Exhibited two violins at Cremona in 1937.

Compare Vittorio, Livorno (Leghorn). 1898. Mandolin maker.

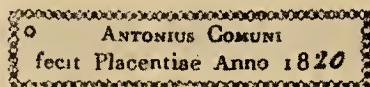
Compostano Antonio, Milan. 1690—1710. Worked carefully. His instruments, resembling those by Giov. Bapt. Crancino, have often been sold as genuine Grancinos. The gracefully carved scrolls are rather large, the sound-holes of beautiful shape and well cut. He selected fine wood, only the maple seems not to have been well seasoned, for it shows signs of warping. The tone of his instruments is rich. He built violins, violas and contrabasses and labelled them with written or printed labels. Price 25—35.000 Kč. Möckel quotes only half the price.

Antonio Compostano fece in Milano in
contrada Larga 17..

Antonio Compostano Fece in Contrada-Larga
Milano 1799.



Comuni Antonio, Piacenza. 1820—1823. Worked on the pattern of J. B. Guadagnini II.



Consili Giovanni, Terni. 1828—1829. Probably an experimenting amateur.

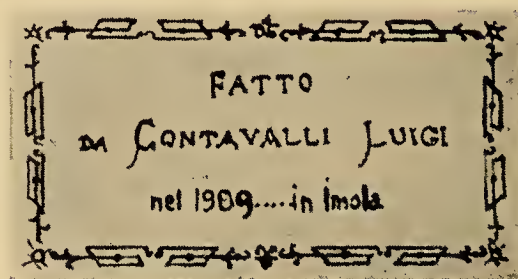
Giovanni Consigli a Terni inventò
la nuova forma del Violino
per eseguirvi con maggior facilità
e sicurezza la difficoltà
nelle portamenti acuti op. quart.
A. 1829.

Joannes Consili
fecit Interamnae
Anno Dni 1828.



Contavalli Luigi, Imola. Born at Imola Oct. 24, 1862.

Built instruments of his own model, resembling those of Stradivari. Applied a clear golden-yellow or yellow varnish. His instruments are of careful workmanship and have a mellow, yet sometimes nasal tone. For his finish, pleasing to the eye, he was awarded several prizes of distinction.



Contavalli Primo di Luigi, Imola, Via Valsalva 13.

Born at Imola in 1899. Son and pupil of Luigi Contavalli. Worked on the model of Stradivari, but made the soundholes in the style of Guarneri. Contavalli junior's instruments are free from the nasal and metal timbre of the instruments built by his father. By his experiments he also improved the quality of varnish. He exhibited two violins, two violas and a 'cello at Cremona in 1937.

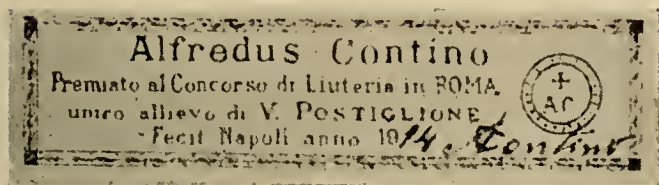


Contegiacomo Giovanni, Turin, beginning of the 20th century: manufacturer of musical instruments.

Conti Luigi. Florence b. Feb. 17, 1891, was a piano tuner, later also violin maker and indulged in naïve experiments.

Contino Alfredo, Naples. Born Feb. 2, 1890. The only pupil and successor of Vincenzo Postiglione who, like his teacher, imitated old masters in an excellent way and with particularly delicate taste. He applied golden-yellow or red oil varnish. Many prizes of distinction and diplomas were conferred upon him for his careful workmanship.

ALFREDO CONTINO
allievo di V. Postiglione
Napoli, anno 1914



Coppi Sante de, Mantova. 1800—1817. Built violins of good tone.

Sanctus de Coppi fecit
Mantoe Anno 1815.

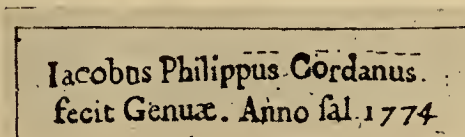
Coppo Armando, Naples. 1608. Good lute maker.

Coppo Raffaele, Naples, was disciple of Antonio II Gagliano.

Corara Giacomo, Venice. 1775. Violin maker who built instruments of medium quality.

Giacome Corara
fecit in Aug^o 1775
Venezia No 3

Cordano Giacomo Filippo, Genua. 1750—1780. Worked on the grand pattern of Amati, made rather high archings according to Francesco Ruggeri and short sound-holes in the style of Stainer. All his instruments possess gracefully finished purflings, narrow edges and large scrolls of delicate cut. He applied good orange, or brown-red varnish. Instruments built on the Amati model are better in tone. Price 20.000 Kč at least.



Corna Giovanni Giacomo dalla . . . — see Dalla Corna.

Cornelli Carlo, Cremona. 1702. Price 15.000 Kč. Little known.

Carolus Cornelli fecit
Cremonae anno 1702.

Cornelli Giorgio, Venice, 1797. Skilled violin maker who built instruments of low arching. Applied a wonderful red varnish. Price according to the merits of the specimen.

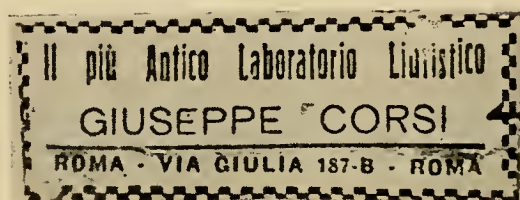
Cornia Giuseppe, Iddiano (Modena). 1884—1894. Built good contrabasses.

Cornino, Spilamberto (Modena). 180 . .

Corradotti Luigi, Rome 19th century. Violin maker who also devoted himself to mandolin making.

Corsi Giuseppe, Rome, b. 1876 in Rome, d. 1931, was violincellist and a good amateur.

Giuseppe Corsi fece in Roma
Anno 1900 No. .



Corsini Giorgio b. 1913 in Tivoli, a graduate of the Academy of Music in Rome, won distinction at the International Exhibition in Cremona in 1937; reputed for repairs.

GIORGIO CORSINI
ROMA 1949

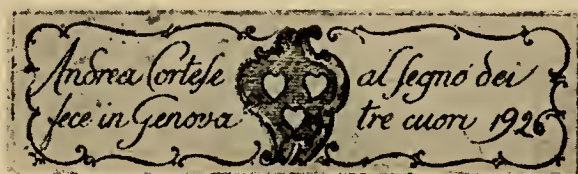
Corsini Pietro, Arcidosso (Toscana) made harps (1652); hardly a violin maker.

Arcidosso
L'ANNO 1652
Pietro Corsini
Fece.

Cortaro Antonio, Rome. 1614.

Cortese Andrea, Genoa, b. 1889, a skilful maker, admirer of Pressenda's style and tone, followed this master's example. Used red varnish.

Andrea Cortese all insegna dei
tre conti in Genova 19 . .



Cortesi Carlo, Pesare. 1612. Built violins of full arching in the style of Gasparo da Salò. Price 15.000 Kč, tolerably preserved specimens more.

Carlo Cortesi.



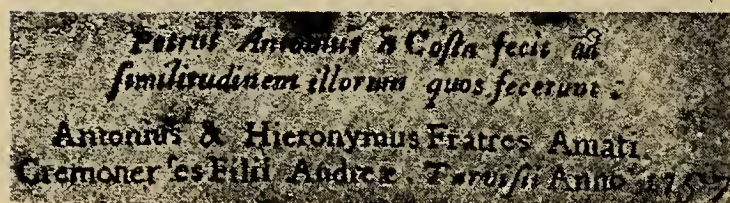
Cosetto Giuseppe, Venice. 1760—1790. Large pattern instruments of carefully selected wood, worked with exemplary craftsmanship; particularly remarkable for their beautiful cut are the scrolls and sound-holes. Length of violin 364 mm. The belly and back of his instruments are rather thick throughout, which makes them heavy. Price c. 20.000 Kč, at least.

Giuseppe Cosetto Fecit
anno 1786 Venezia.

Costa di, Agostino, Verona. 1600—1622. Lute maker who had come from Brescia.

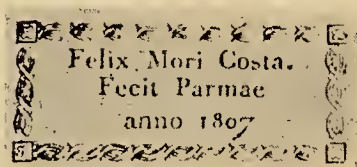
Costa di Agostino di Brescia 1600.

Costa Antonio, b. Aug. 23. 1891 in Bertinoro (Forli), worked for the most part in Forlimpopoli Capocolle. Stradivari and Guarneri patterns, yellow or golden-red varnish.



Costa Felice Mori, Parma. 1802—1812. Worked in the style of C. F. Landolfi, but took higher archings. The distance between the upper parts of the sound-holes is smaller than that designed by Landolfi. Price 15.000 Kč., some red varnished instruments reached a price of 50.000 Kč.

Mori Costa Felice in Parma 1802.



Costa Giovanni Baptista, Venice. 1765—1778, Worked in the style of Santo Seraphin (he was perhaps the latter's pupil) and on the pattern of Stainer. Instruments of his making are of a rather high and full arching, careful finish and good smooth tone. Price of violin 25—80.000 Kč.

Costa Lodovico, Urbino. 1786. Little known.

Coste Alfonso della, Naples. 1876. Built excellent 'cellos.

Cotugno Giovanni, Ancona, Via Duomo 3. Exhibited a violin, a viola, a 'cello and a stringed quartet at Cremona in 1937.

Cozzi Battista, Venice 19th century. Devoted himself mostly to repairs.

Craile (also Grail) Magno, Rome, b. c. 1572, d. Feb. 22, 1642 — was famous for his lutes which are now cherished relics. Probably a native of Augsburg.

Craile Pietro (Peter), Rome 1617, d. Apr. 14, 1649, son and helper of Magno Craile.

Cricca Alfonso, Ferrara. 1591. Organ-builder who constructed also lutes.

Cricca Giulio, Ferrara, 1594. Brother of Alfonso.

Cristofaro E. de, Naples, Paris. Born Feb. 11, 1870. Built excellent mandolins.

Fabricazione Artista

di Mandolini e Mandole Napoletani con nuovo sistema triplicando la sonorità. E. de Cristofaro 199 bis Via Mergellina Napoli. Vendita e deposito a Paris.

Cristofori Bartolomeo, Florence. Born about 1667 in Padua, died in Florence after 1731. From his thirteenth year he was a pupil of Nic. Amati. In Florence there was a beautiful contrabass of his making, and in Munich a 'cello dated 1716. Rare—the collector's price is high.

Bartolomeo Cristofori Firenze 1715.

Cristoni Eusebio, Modena. 1847—1883.

Crugrossi Vincenzo, Florence. 1767.

Curatoli Alfredo, Naples since 1885, producer of guitars and mandolins.

Curatoli Antonio. Naples c. 1900, son and partner of Alfredo Curatoli, manufactured guitars and mandolins.

Curletto Anselmo, Turin, b. 1888 in the same city, probably pupil of Enrico Marchetti in Turin, copied Pressenda, applying red varnish.

CURLETTO ANSELMO

PREMIATO IN ESPOSIZIONE E CONCORSI C. A.
FECE IN TORINO ANNO 1947 T

Cutugno Giovanni, Ancona and San Benedetto (Ascoli), b. June 2, 1894 in Calabria, followed Stradivari and Guarneri del Gesù; varnish (oil almost always) yellow or red.

D

Dagli Instrumenti Marco (i. e. Marco, the instrument maker, or M. in charge of instruments), c. 1541, was in the service of Alfonso d'Este in Ferrara.

Dal Chitarrino Biagio, Ferrara. 1464—1467. Known as a good lute player in 1445—1446, later as a lute maker. Works lost.

Dalla Corna Giovan Giacomo, Brescia. Born about 1484, died after 1548. Son of Giovan Maria dalla Corna.

Dalla Corte Alfonso. Naples 1828—1882. Built instruments in the style of Nicolo Gagliano, with lower archings, wide edges and scrolls, which are not always well carved. He applied a varnish of various shades, mostly lemon-coloured. Price c. 25.000 Kč.

Dalla Costa Marco, Treviso. 1640—1680. Only a three-string pochette made by him survives.

Dalla Costa Pietro Antonio, Treviso, Mantua, Venice, 1700—1768. Worked on the models of Stradivari and Nic. Amati. Valuable instruments, made of beautiful wood, good workmanship. Golden-yellow, red-brown or dark-red varnish. Price 60—80.000 Kč.

Cremonenses Filii Andrae Tarvisii Anno 1757

Petrus Antonius a Costa fecit

Tarvisii, anno 1740.

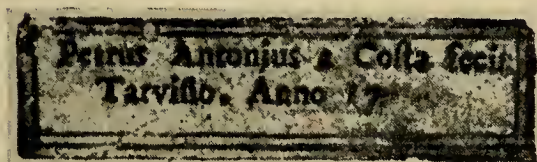
Petrus Antonius a Costa fecit ad

Similitudinem illorum quos fecerant Antonius

& Hieronymus Fratres Amati.

Petrus Antonius a Costa

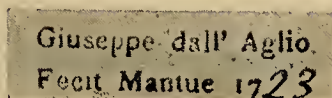
fecit Tarvisii, anno 17..



**Pietro Antonio dalla Costa
fece in Treviso Anno 1741**



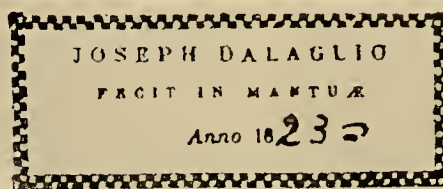
Dall Aglio Giuseppe I., Mantua. 1723—1775.



Dall Aglio Giuseppe II., Mantua. 1795—1840. Violin maker who worked in the style of Camilli and Pietro Guarneri. His activity belongs to the end of the 18th and the early part of the 19th century. He made instruments with a higher arching, worked conscientiously and applied a wonderful yellow varnish. His 'cellos are excellent. Value 16—24.000 Kč.

Joseph dall' Aglio fecit

Mantua, anno 17..



Dalla Porta Marc Antonio, Venice. 1601. Good lute maker.

Marc Antonio dalla Porta
in Venecia MDCL.

Dall' Hocha Casparo, Ferrara. 1568.

Dall' Oglio Domenico, Padua, Born 1700, died 1765 in the town of Narva. Good violin and lute maker. Used handsome wood, his varnish, however, was not of desirable quality. He died on his way back from Russia to Padua.

Dall' Ongaro Ignazio, Venice. 1747—1783. Indifferent violin maker. Price 10.000 Kč.

Dall' Osso Umberto, Bologna, b. 1888, opened his shop at Bologna in 1920 and specialized in guitars.

D'Ambrosio Antonio, Naples (1817) made guitars and mandolins.

Antonio d'Ambrosio in Napoli Anno 1817.

D'Amelio Teresa, Rome, Piazza Prati Strozzi 26. Exhibited three violins at Cremona in 1937.

Daniele, Verona. 18th century. Violin and lute maker.

Danieli Giovanni, Padua. 1745—1785. In his later years he worked jointly with Pietro Bagatella. Price c. 10.000 Kč.

Danieli et Bagatella

fecerunt Patavii Anno 17..

Joannes Danieli fece Patavii
1745.

Dardelli Fra Pietro, Mantua. 1497—1500. A Franciscan friar who worked with fine craftsmanship. Instruments made by him are excellent. Violins are not reported.

Padre Dardelli 1497.

D'Avenia Carlo, Naples, 1788. Pupil of Alessandro Gagliano. Skilful mandolin maker. Professor Dr A. Bensande of Lisbon had a 'cello by him bearing a written label.

D'Avenia L., Naples. 1888.

Davini Giusto, Lucca. 19th century. Little known violin maker.

De Barbieri Paolo, Genoa, Corso Buenos Aires. Exhibited two violins, a viola and a 'cello at Cremona in 1937.

De Blossij Nicolaus, Naples, 1795.

Nicolaus De Blossij
fecit Neapoli in Rua
Carolana al numero 13. A. D. 1795.

De Bonis Alfonso, Bisignano (Cosenza), 1862—1892, son of Umile I.

De Bonis Antonio (I) Bisignano b. ca 1809 d. 1863, son of Vincenzo I, guitar producer.

De Bonis Domenico, Bisignano, d. 1843, son of Giovanni Battista, worked along the same special line.

De Bonis Espedito, Bisignano, brother and pupil of Nicola II, ditto.

De Bonis Francesco (I), Bisignano 1850—1927, son and pupil of Antonio I, also guitar maker, fine work.

De Bonis Francesco (II), Bisignano, b. 1888, son and pupil of Alfonso.

De Bonis Francesco (III), Bisignano, b. 1894, son of Vincenzo II.

De Bonis Francesco (IV), Bisignano, son of Giacinto I, d. 1895, continued his father's craft.

De Bonis Giacinto (I), Bisignano 1783—1852, son and pupil of Michele I, guitar and mandolin maker.

De Bonis Giacinto (II), Bisignano 1836—1867, son of Antonio I, ditto.

De Bonis Giacinto III, Bisignano b. 1882, second son of Niccolo, continued the family tradition of guitar making.

De Bonis Giacinto IV, Bisignano, d. 1896, son of Francesco II.

De Bonis Giovanni Battista, Bisignano, b. 1813, d. towards the end of the 19th century, son of Giacinto I.

De Bonis Luigi, Bisignano, b. 1933, son of Giacinto II.

De Bonis Michele (I), Bisignano, died there at the end of the 18th century. He was a brother of Vincenzo I de Bonis.

De Bonis Michele (II), Bisignano, son of Vincenzo I, 1825—1881, also guitar and mandolin producer.

De Bonis Michele (III), Bisignano, b. 1891, fell in the First World War, son and pupil of Alfonso; worked for some time in the USA.

De Bonis Nicolo, Bisignano 1842—1895, son and pupil of Antonio I, guitars, very careful workmanship.

De Bonis Nicola II, Bisignano, b. 1896 fell in the war 1917, ditto.

De Bonis Nicola III, Bisignano, b. March 1, 1918, added violins to guitar and mandolin building. Careful work.

NICOLA DE BONIS
Costruttore di Strumenti Musicali a Corde
(COSENZA) BISIGNANO

Medaglia d'oro e d'argento
da Enti dello Stato

De Bonis Pasquale (I), Bisignane 1818—1852, son of Vincenzo I, also guitar producer.

De Bonis Pasquale (II), Bisignano, 1858—1922.

De Bonis Rosario, Bisignano, b. 1876, son and pupil of Niccolo, guitar maker.

De Bonis Umile, Bisignano, 1828—1906, further son of Vincenzo I, also guitar and mandolin producer.

De Bonis Umile (II), Bisignano, 1883 — Oct. 23, 1949, son of Vincenzo II.

De Bonis Vincenzo (I), Bisignano, b. 1780 in Bisignano, d. 1850, manufacturer of guitars.

De Bonis Vincenzo (II), Bisignano, 1855—1924, son and pupil of Michele I.

De Bonis Vincenzo (III), Bisignane, b. 1929, son of Giacinto, pupil of Nicola III de Bonis.

Decaniis Nunzio, Florence 1789.

Deconetti Giov. Battista, Venice. 1720—1742. Worked on the pattern of Nic. Amati. Instruments with high archings.

Gio Bapt. Deconet fecit Venezia 17..

Deconetti Michele, Venice, Padua 1752—1795. Good violin maker, perhaps a pupil of Domenico Montagnana. His examples were Stradivari and Guarneri. From 1790 on he dated his works from Padua. He built his instruments on a broad, flat and wide-edged model, using beautiful wood; particularly the wood of the belly is of excellent quality. He applied yellow-brown, red-brown and brown varnish with wonderful lustre. Price 40.000 Kč. at least, outstanding specimens according to beauty.

Michiel Deconet
Fecit Venetij Anno
1786.

Michael Deconet fecit
Venetiae an. Dom. 17..

Michael Deconet fecit Venetiae
an Dom. 17..

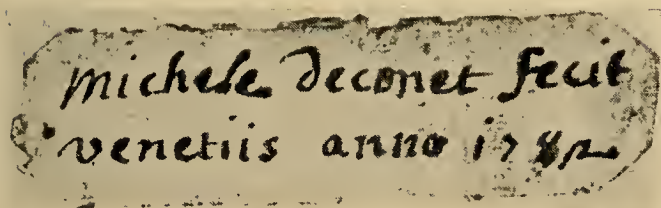
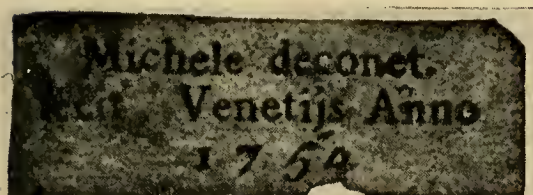
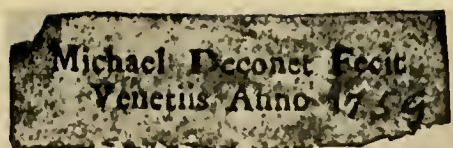
Michele Deconet
fecit Venezia 1775.

Michiel Deconet
Fecit Padua, L'anno 1790.

Michele deconet, fecit Venezia 1775.

Michael Deconet, Fecit Venetij Anno 1786.

Michael Deconet, Fecit Venetiis 1752.



Degani Domenico, Montagnana. Born about 1820 died 1887. Simple, cheap, good violins.

Degan Domenico
fecit in Maggio 18..
Montagnana.

Degani Eugenio, Venice, Born May 20, 1840 at Montagnana (Padua), died 1900. From his tenth year, he was pupil of his father, Domenico Degani. He imitated old masters in an excellent way, inserted sometimes purflings consisting of 5 and even more strips, carved good scrolls and applied a wonderful varnish. In 1898 he founded the firm of Eugenio Degani & Figlio.

EUGENIO DEGANI
Piu volte premiato
Medaglia d'ORO 18..
VENEZIA



Degani Giulio, Venice, Born in 1875 at Montagnana. Son of Eugenio Degani, worked on the latter's model.

DEGANI GIULIO di EUGENIO
premiato con gran diploma d'onore in Milano
e medaglia d'oro in Torino
Anno 190.
FECE IN VENEZIA

De Giorgi Remo, Castione di Strada (Udine), Via Roma 64, b. Dec. 24, 1894, exhibited a violin, a viola and a quartet at Cremona in 1937.

Remo De Giorgio
fecit
Castione di Strada
Anno 1947

Della Nella Rafaele: see Nella.

De Luca Antonio di Matteo, Rotello (Campobasso). Via A. Diaz 22. Exhibited ten violins, three violas and a 'cello at the Exhibition of Cremona in 1937.

De Luccia Gennaro, Mercato Cilenico, b. Nov. 5, 1901. Violin maker: red spirit varnish.

GENNARO DE LUCCIA
FECE IN CASIGLIANO CILENTO
ITALIA AN. 1945 (SALERNO)

GENNARO DE LUCCIA
figlio di Michele
fece in MERCATO CILENTO
Anno 192.

De Luccia Matteo, Naples 1819—1877, guitar maker and repairer.

De Luccia Michele (I), Naples, b. at Cassigliano 1848, d. 1924, son and pupil of Matteo de Luccia, guitar maker.

De Luccia Michele (II), Salerno, son of Annibale de Luccia from Sessa Cilento, guitar maker.

Michele De Luccia
Fecit ann 1949
Italia (Salerno)

De Peccati Umberto, Milan, 1. Exhibited a violin at Cremona in 1937.

Desiato Giuseppe, Naples 1890—1906. Violin maker; Stradivari and Guarneri models.

Desiato Luigi, Naples, 19th century, probably father of Giuseppe Desiato.

Desiato Vincenzo, Naples 1855, perhaps a brother of Luigi Desiato.

Desideri Antonio, Ascoli. Violins of medium quality.

Desideri Pietro Paolo, Ripa 1793–1837. Built, on the patterns of Guarneri and Guadagnini, well-shaped instruments of good tone with beautifully cut sound-holes. He applied orange or yellow-brown varnish.

Pietro Paolo Desideri
fecit Ripa 1837.



Desiderio Raffaele, Ripa (Ascoli). Born 1797, d. June 16, 1871, built good sounding violins and 'cellos besides nicely finished guitars and mandolins. Yellow varnish. Presumably son of Pietro Paolo Desideri, pupil of his father and of Eugenio Galeazzi. Price c. 10.000 Kč.

Raffaele Desideri fece a Ripae 1827.

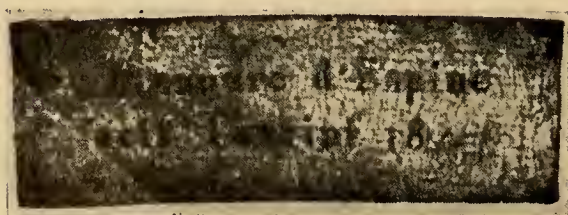
Desideri Raffaele fece in Ascoli nel 1855.

Desideri Pietro, Riva. Little known violin maker, descending, perhaps, from the family of Raffaele Desiderio: this could be explained by a wrong reading of his name: "i" mistaken for "r".

Despine G., Modena. 1774. It has not been possible to ascertain whether there existed a violin maker of this name. Instruments labelled "Depines" seem to be fakes (see d'Espines).

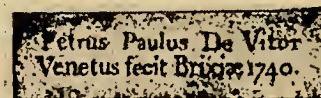
G. Despine à Modène 1774.

D'Espines Alexandre, Turin, 1828–1842. Pupil of Gianfrancesco Pressenda. Worked on the pattern of Jos. Guarneri del Gesù. The instruments made by him are wide-edged and have long, rather open sound-holes. Beautiful wood and careful workmanship as well as a rich fine tone render his works increasingly popular, also as concert instruments. Varnish varies from orange to chestnut brown and is of good quality. Price 15–25.000 Kč, rising.



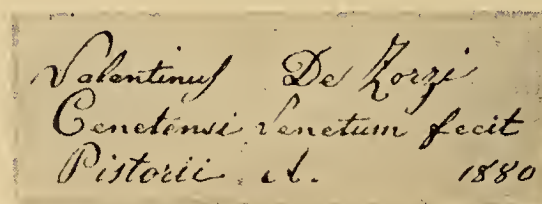
Alessandrus d'Espine Fecit.†
Taurini anno Domini 1828.†

De Vitor Pietro Paolo, Brescia. 1738–1751. He worked on the pattern of Maggini, built full arched violins with narrow edges, small sound-holes, small, neatly carved scrolls and applied a wonderful red varnish. The wide-grained wood endows the high-arched violins with a deep tone. Price 20.000 Kč. and more. Rare instruments.



De Zorzi Valentino, Florence. Born at Vittorio near Venice in 1837, died in 1916. Worked at Pistoia from 1880 till 1885, when he moved to Florence. He worked on the patterns of Stradivari and Stainer and was very diligent.

Valentius de Zorzi
Genetensi Venetum fecit
Florentiae A 1908 No 7
Credo questo sia perfezionato.



Diguni Luigi, Cremona, Apr. 14, 1878, Sept. 8, 1937 made violins and experimented with an instrument he called Violetto, which was intended to supersede the violin.

DIGIUNI LUIGI
Fece in Cremona
Anno.... N....

Diguni Sebastiano Cremona 20th century, perhaps son and pupil of Luigi D., exhibited two violins at Cremona in 1937.

Di Lelio Armando, Rome, b. Nov. 16, 1925. Pupil of Rod. Paralupi in Rome, self-dependent since 1945.

Armando Di Lelio
Fece in Roma Anno 1949

Di Leo Camillo, Palermo, Sicily. 20th century, guitar and mandolin maker.

Di Leo Domenico, Palermo, b. Dec. 13, 1878 in Palermo, brother of Camillo di Leo, made guitars and mandolins, but also violins and 'cellos. (Di Leo Domenico fu Francesco Paolo, Palermo. This firm was represented at the Exhibition in Cremona in 1937 by two violins, a viola and a 'cello.)

Dinacci Antonio, Naples 19th century. Guitar and mandolin maker.

Dinelli Carlo, Fanasio. 1887. A few 'cellos of his making are known.

Dini Giovanni Battista, Lucignano, 1700—1707. Highly skilled master. A singular 14-string-violà d'amour was built by him in 1700, a preserved contrabass bears the date 1707.

Gio Ba Dini Fece 1700
in Lucignano.

Dinumerabo Giovanni, Padua. 1661. Reported as good lute maker.

Dionelli Gaetano, Mantua. 1865—1869. 'Cellos made by him are excellent.

Dionigi Alessandro, Siracusa. 18th century.

Alessandro Diogini di Syracusa
17..

Diotallevi Michelangelo, Rimini. 1820.

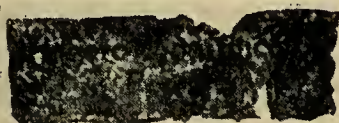
Dodi Giovanni, Modena, second half of the 19th century. Skilled and assiduous master whose violas and contrabasses are appreciated.

Dodi Fratelli (brothers), Modena, 19th century.

Domenico . . . , Pesaro, Venice. 1522—1548. Philip II, King of Spain, owned five violas by him.

Dominicelli of Brescia, Ferrara. 1695—1715. A contrabass and a 'cello, built on the small pattern of Amati, are adduced. Golden-yellow varnish.

Imbero Dominicelli
in Ferrara



Dominichini Antonio Eduardo, Bologna 1708—1766. Made mostly mandolins.

Domichino Giuseppe, Verona 1700—1709. Pupil and imitator of Amati. Price c. 25.000 Kč.

Giuseppe Domichino
Veronensis faciebat anno 17..

Domenicus Pisaurensis
fecit MDXXIII.

Domenicus Joannes, Rome, 1570. A Franciscan friar who made instruments on the pattern of Andrea Amati, particularly the archings and sound-holes, which are long and open. He chose good wood and applied a beautiful brown varnish. Instruments of good tone, rare.

Joanes Domenicus
ord. frum
Minorum

Romae 1570.
Joannes Cesar Domenicus
Roma minorum 1570.

Donato Serafius, Venice, 1411. Otherwise unknown, lute maker.

Doneda Gian Battista, Brescia, Born 1525, died Jan. 19, 1610 in Brescia. Lute maker, son of a Paolo Doneda.

Donelli Aldo, Campegine (Emilia), violin maker, d. 1940.

Doni Giambattista, Florence 1635—1663.

Doni Roco, Florence 1600—1660. A priest who devoted himself to the building of good lutes and violins.

Donozetto Pietro, Naples, 1789. A good imitator of Nicolo Gagliano.

Dosi Pietro, Bologna. 1880—1885. A self-taught craftsman of no particular merit.

Pietro Dosi di Livorno
fece per diletto.

D'Ovidio Antonio, Trivento (Campobasso), exhibited two violins at Cremona in 1937.

Drinda Giacomo, Pienza, 18th century.

Dulfenn Alexander, Livorno (Leghorn) 1689—1700. An immigrant. Good workmanship, brown varnish. Price 10—12.000 Kč.

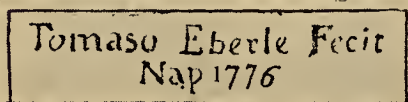
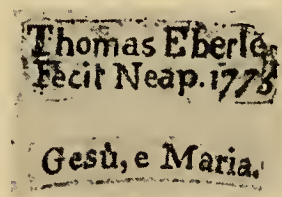
Alexander Dulfenn
in Livorno 17..

E

Eberle Tommaso, Naples. 1760—1792. Worked on the pattern of his teacher Nicola Gagliano, still more carefully than his master. He made narrow-edged instruments with deep purflings, which often pass for works of Nicola or Joseph Gagliano, although his instruments differ from them by their smaller sound-holes, more elegant scrolls and general appearance. Eberle used carefully selected wood. Every part of his instruments is worked with solicitous care. He applied yellow-brown or brown-red varnish. Price at least 40.000 Kč.

Tommaso Eberle Fecit
Nap. 1776.

Thomas Heberl
Fecit Neap. 1780.



Eberspacher Bartolomeo, Florence 17th century. Lute maker.

Bartolomeo Eberspacher
In Florenza.

Ebert Enrico, Venice 1655 — Skilful lute maker.

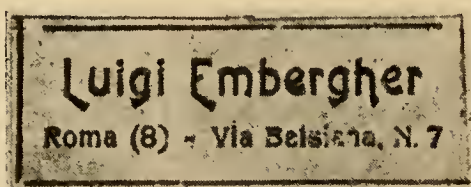
Enrico Ebar fecit
anno Domini 1655.

Heinrich ebert in Venetia.

Ecchio Giovanni, Rome, 1610, d. July 10, 1662.

Eisele Michele, Brescia. 1614—1664. Lute and violin maker; instruments made by him have not been preserved.

Embergher Luigi, Rome 1898—1900. Produced excellent mandolins.



Emiliani, Francesco (d'), Rome. 1704—1736, built instruments on two patterns: high-arched, on the pattern of Stainer, and low-arched ones in the style of David Tecchler. For the small model he always used low arching. The soundholes resemble those of Nicol. Amati's instruments. He applied varnish of various colours in strong coats. Instruments are known coloured amber-yellow, yellow-brown, brown, brown-red and red. The varnish is always of good quality, the wood beautiful. Very carefully carved scrolls, good tone, yet of little carrying power. His instruments have often been sold as creations of more famous masters. Price 25.000 Kč, some instruments as much at 50.000 Kč, according to Hamma.

Franciscus Emilianus Roma.

Franciscus de Emilianis fecit.



Franciscus de Emilianis fecit
Romae Anno Dñi 1728

Enrico Giovanni, di, Naples, Rome. 1590—1608, called "Maestro Giovanni", was an excellent lute maker, but is reported to have been a still better drinker.

Erba Carlo fu Paolo, Mariano Comense (Como), Via E. Adda 10. b. Dec. 26, 1907, exhibited a violin and a viola at Cremona in 1937.

Erhard Paul, Genoa, 1690 was a German. A good violin of his making used to be in Dresden.

Paul Erhard
Geigenmacher
Genua 1690.

Erthel Leopold, Venice, 1710. It has not been safely ascertained whether a violin maker of this name existed at all.

Esposito Giosue, Naples. 1880—1900. Mandolin maker.

Raffaele Esposito
in Napoli Anno 1888

Estudiantina, see Vito Moro.

F

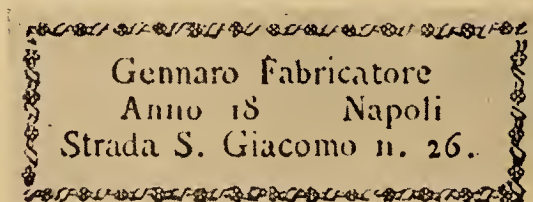
Fabricatore Gennaro, Naples. 1773—1832. Giovanni Fabricatore's pupil. Built very good lutes, 'cellos, mandolins and guitars, but no violins of his making are reported. There is known a 'cello dated 1826 which is of neat workmanship and good tone.



Gennaro fabricatore
Anno 1820 Napoli
Strada S. Giacomo No 42.

Genaro fabricatore
Napoli A 1805.

Fabricatore Gennaro (II), perhaps son of Gennaro Fabricatore I.



Fabricatore Giovanni Battista. Naples 1780—1811. Skilful violin and lute maker. Devoted himself more to the building of guitars and mandolins than to violin-making.

Gio: Battista Fabricatore fecit
An. 1793 in S. M. dell'Ajuto No 32
Napoli.

Gio: Battista Fabricatore fecit.
An. 1785. in S. M. dell' Ajuto.
Napoli.

Gio: Battista Fabricatore
fecit Neapoli 1811
In S. M. dell' Ajuto
Napoli.

Fabricatore Pietro, Naples. 1780—1799.

Pietro Fabricatore Fece
Napoli Anno 1790

PIETRO FABRICATORE
fecit Neap. Anno 1799.
Abita sotto al ponte di Chiaja
accanto alla Chiesa di S. Orsola
Numero 165.

*Fabricatore Vincenzo, Naples. 1770. Perhaps father of
Giov. Battista, Gennaro and Pietro F.; produced lutes
and mandolins of mediocre quality.*

*Fabris Luigi, Venice, 1838, died 1873. Built excellent
instruments, mostly violins and 'cellos and applied
a nice red varnish. He also repaired instruments
conscientiously. Price 20.000 Kč.*

Luigi Fabris fecit
Venetia l'anno 1860.

LUIGI FABRIS, fecit.

VENEZIA, Anno 1872.

Premiato con Medaglia d'argento
all'Esposizione di Treviso 1872

*Facini Fra. Augustinus, Bologna. 1732—1742. A friar
of the order of St. John. Worked very well on the
pattern of Stradivari. Instruments built by him are
characterized by careful workmanship and grace;
the sound-holes are designed exactly on the pattern
of Stradivari; yellow, yellow-red or red-brown,
beautifully applied varnish. Rich, soft and powerful
tone. Price 20.000 Kč and more. Rare.*

Fr. Augustinus
Fecemi
Ords. S. Joannis
de Deo
Fecit Bononiae
1733.

*Fagnola Annibale, Turin c. 1890—1939. Able master
who followed Stradivari and Pressenda; red varnish.*

Hannibal Fagnola fecit
Taurini anno Domini 1904

*Falco Paolo, Cremona 1750—1752. Pupil and imitator
of C. Bergonzi. Instruments of good quality. Price
20—25.000 Kč.*

*Fantozzi Pietro. Rome. Born Aug. 25, 1876. Producer,
almost a manufacturer, of guitars, mandolins, violins
etc.*

Premiata Fabbrica di Strumenti a Corda
Pietro Fantozzi
ROMA

Via DEL BOSCHETTO N. 123
Telefono 44564

PREMIATA FABBRICA
D'ISTRUMENTI MUSICALI A CORDA
PIETRO FANTOZZI
Via Boschetto, 123 - Roma

*Farinato Paolo, Venice 1695—1725. Good and careful
craftsman who worked in the style of Santo Serafino.
His instruments are of a characteristic shape and
sound well. He applied yellow-red varnish. Especial-
ly his violas are said to be of outstanding quality.
Price 25.000 Kč.*

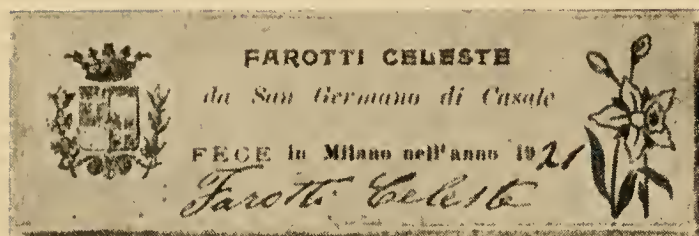
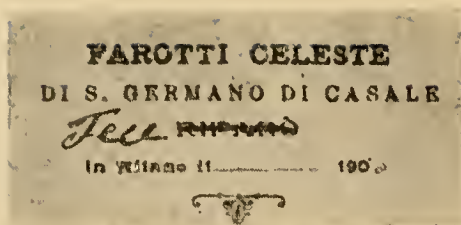
Paolo Farinato
Fecit Venetiis 1700.

*Farotti Celeste, Milan B. July 7, 1864, d. 1928. Skilful
violin maker; he spelled his name both Farotti and
Farotto.*

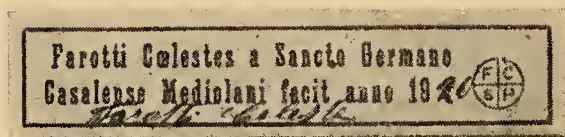
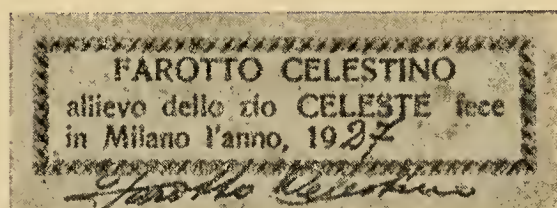
Farotti Celeste
Fece in Milano nell'anno 1901
da San Germano di Casale.
C. Farotti.

Celeste Farotto
da San Germano di Casale
fece in Milano l'anno 19..

FAROTTI CELESTE
da San Germano di Casale
FECE in Milano nell'anno 1928



Farotto(-i): Celestino, Milan. b. Nov. 10, 1905, pupil of his uncle Celestino (Celeste) Farotti whose shop he took over. Inspired by Stradivari and Pressenda. Exhibited a violin at Cremona in 1937.



Farotto Salvatore, Milan. Born 1875 at Granzzano (Monferrato). Brother and pupil of Celestino Farotto. Used handwritten labels.

Faruzi Francesco, Venice 1853. Repaired excellently instruments by old masters: few works of his own are known.

Fasani Giovanni, Brescia, Born about 1785, died about 1850.

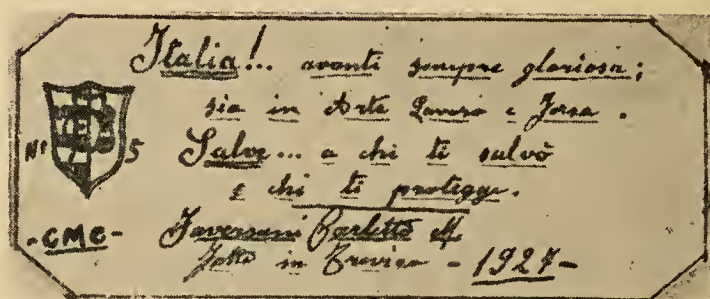
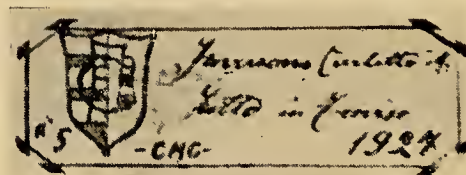
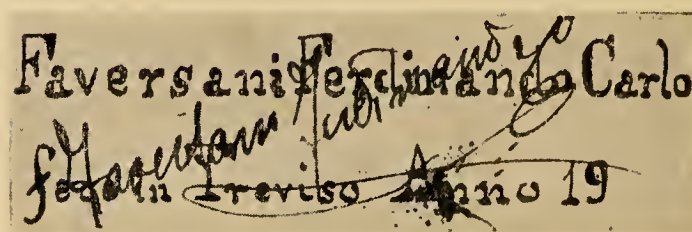
Jo. Fasani Cremonensis
restauravit Brixiae an 1832.

Fasciolo Angelo, Turin, native of Turin, d. 1942. A violoncellist who also made instruments, following Annibale Fagnola.

Fattorini Francesco, Finale Emilia (Modena) 1854. Self-taught instrument-maker, who built fairly good contrabasses. A violin of 1831 is designed on the model of Stradivari.

Faustino Lucca, Modena 17th century. Violin and lute maker.

Faversani Carlo Fernando, Treviso, b. 1886 in Cremona, had two violins at the Cremona Exhibition in 1937.



Faversani Cervino, Treviso, b. 1904 in Bergamo, son of Carlo F. Faversani.

Fedeli Giuseppe, Foligno, 19th century.

Felipuci Pier Lodovico, Pesaro, 1660.

Fenga Luigi, Catania (Sicily). Born at Catino Sept. 29, 1866. Built good instruments of carefully selected old wood; they are noted for their good varnish and fairly good tone.

Aluisius Phaenga Catanensis fecit 1900

Luigi Fenga-Catania (Italia).

Luigi Fenga — Catania (Italia).

Ferati Pietro, Siena. 1754—1764. Instruments built by him are distinguished by faultless workmanship, good old wood, good dark-brown varnish and a sufficiently powerful, rich tone. Price 10.000 Kč.

Pietro Ferati
Fecit Siena 1760.

Ferrara Fratelli and Sapienza, Catania, Sicily. A firm which produced mostly guitars and mandolins.

Ferrari Agostino, Budrio, 1720.

Ferrari Alfonso, Carpi (Modena) 1738. Contrabasses are the best instruments he made, whereas his violins are of inferior quality.

Ferrari Carlo, Siena, 1740. Although he was not a master, some of his instruments are good: they are estimated at 8—15.000 Kč.

Ferrari Francesco, Bisignano, b. 1797, died in the second half of the 19th century, brother of Giovanni Battista Ferrari, was trained in the workshop of Vincenzo I de Bonis, guitar and mandolin maker.

Ferrari Gasparo, Rome. 1731—1776. Skilful maker of lutes and mandolins, which are characterized by handsome workmanship and bright yellow varnish.

Gasparus Ferrari Romanus
fecit anno 1751.

Gasparo Ferraro Romano
fecit in Roma nel mese di Maggio

del Anno 1744.

Gasparo Ferraro Romano
Roma A° 1751.

Gaspar Ferrari Romany
fecit = anno = 1776

Ferrari Gian Battista, Bisignano, b. 1795, died after 1855 — same as Francesco F.

Ferrari Giovanni, 18th century. Indifferent; only cases by him survive.

Ferraresi Vincenzo, San Felice (Modena). Born c. 1793, died 1869, made good violins, 'cellos and contrabasses.

Ferrarotti Dionigi, Turin, b. in Turin Nov. 18, 1903, son of Luigi Ferrarotti, guitar maker.

Ferrarotti Luigi, Turin b. Oct. 30, 1878, guitar and mandolin maker.

Ferrarotti e Figlio, Turin, 20th century. Guitars and mandolins.

Ferrer Antonius, Naples, 1481. A monk who devoted himself to instrument-making. It was written about him:

Frate Ant^o Ferrer, quale fa
certi stromenti da sonar per la
S. R. graziosamente
adi 4 dicembre.*

Ferri Primo, Mirandola. 1848—1850. A dealer; his own instruments of medium quality.

Ferroni Fernando, Florence, b. July 14, 1868 in Florence, d. Dec. 9, 1949. Followed Stradivari not only in his patterns, but imitated the tints and shades of this master's varnish. Exhibited at Cremona in 1937 five violins, a viola and a whole quartet.

F. Ferroni
Firenze 1942

Fifo del Pagliano, Rolo (Modena) 1840. Worked assiduously in a professional, but not a masterly fashion. He left many violins and contrabasses.

* Brother Antonio Ferrer who is making gratuitously certain musical instruments for His Reverence, the 4th of December.

Filano Antonio, Naples, 1787. Mandolin maker.

Filano Donato, Naples. 1763—1783. He does not belong to the great violin makers, although he took great pains in adorning his instruments with mother-of-pearl, ivory, tortoise shell and ebony. He applied a brown varnish of medium quality. Price 10.000 Kč. and more, according to the merits of the specimen.

Donato Filano fecit alla via
di s. Chiara A. D. 1782, Napoli.

Donatus Filano Fecit
Anno Dni 1773

Av. Rue de la Sainte Claire.

Donatus Filano fecit anno D 1770
Neap. alla Rua de Tafettanari.

Filano Giuseppe, Naples. 1785—1797. Son and pupil of Donato Filano. His instruments do not come up in quality to those built by his father. Price 4—7.000 Kč.

Joseph Filano, Filius Donati fecit Neap.
Alla Rua di S. Chiara
Anno 1787.

Filano Luigi, Naples. 1821—1832.



Filippi Filippo, Rome, c. 1876, built violins in the traditions of the Brescian school using, however, spirit varnish.

Philippus de Filippis
fecit Romae anno 1876
et DD Regiae Academiae
S. Caeciliae.

Finocchio, Bibbiano (i. e. in Bibbiano, Reggio Emilia) 17th century maker, known by his guitars.

Finolli Giuseppe, Milan. 1750—1755. Good neat craftsmanship. Few labelled instruments survive. His works form a connecting link between those of Landolfi and Camilli. He used good wood with wide grain. The tone of his instruments is excellent. Orange-yellow varnish of subdued lustre.

Joseph Antoni Finolli in
Milano. 1755

Fiorani Vincenzo, Pergola. 1855. Built instruments in a professional manner, but applied spirit varnish.

Fioravanti Andrea, Macerata near Ancona 1741—1747: good contrabasses of large pattern.

Andrea Fioravanti fecit Macerata a. 1747.

Florentini Astore, Bologna, b. Jan. 2, 1887 in Bologna, guitar maker.

Fiori Amilcare, Casinalbo, 19th century. Good, but little known violin maker.

Fiori Andrea, Modena. Born 1796, died before 1870. Skilful violin maker who worked with his brother Gaetano. They used spirit varnish.

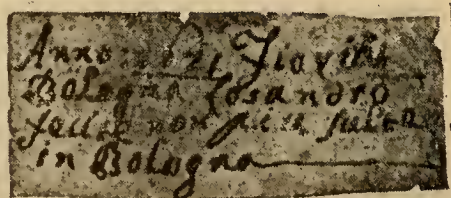
Fiori Gaetano, Modena, 1798—1872. Brother and partner of Andrea.



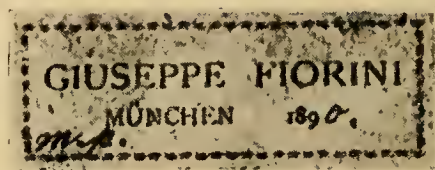
Fiorillo Giovanni, Ferrara 1780. His instruments are a combination of the Italian and Tyrolese schools. The sound-holes are short in the fashion of Jac. Stainer. 'Cellos built by him are excellent. Some flatter German violins have been provided with labels spelled Florillo. Price 20.000 Kč., 'cello more.

Fiorini Alessandro and Antonio, Bologna. 1671—1720. Little known violin makers. They are often being mistaken for Floreno. Price 20.000 Kč.

Antonius Fiorini Bononiae
fecit Anno 1720.



Fiorini Giuseppe, Munich, Zurich. Born 1861 at Bazzano, d. 1934. Came with his parents to Bologna in 1867. He was a pupil of his father Raffaele. As early as 1881 he worked already as independent craftsman on repairs and built good 'cellos. He also made violins and dealt in instruments of old masters. From Italy he went to Germany, where he married the daughter of Andr. Rieger and in 1899 founded the firm of Rieger & Fiorini. At the beginning of World War I, he moved to Zurich as an Italian citizen, although he was offered German citizenship as well as an excellent position at the professional school for violin makers. He left for Zurich in May 1915 and returned after the war to Italy, where he attracted notice when he bought the property left by Ant. Stradivari. — See Stradivari.



Fiorini Raffaele, Bologna. Born at Pianoro 1828, died at Bologna in 1898. He came to Bologna about 1867. Excellent, assiduous violin maker, who left a great many violins, 60 'cellos and other instruments; repaired, with much skill, instruments by old masters. His successor was Armando Monterumici, not his own son Giuseppe.

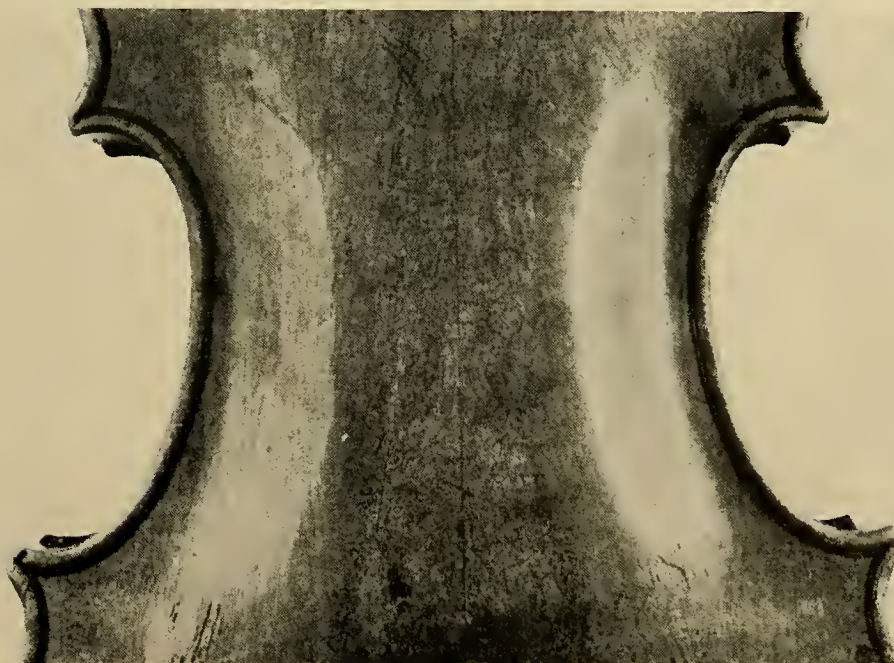
Fiorini Tivoli — see Tivoli.

Fiscer Carlo Vincenzo, Milan, after 1770. Brother of Giuseppe Fiscer. With him he worked jointly till about 1764, afterwards as independant craftsman.

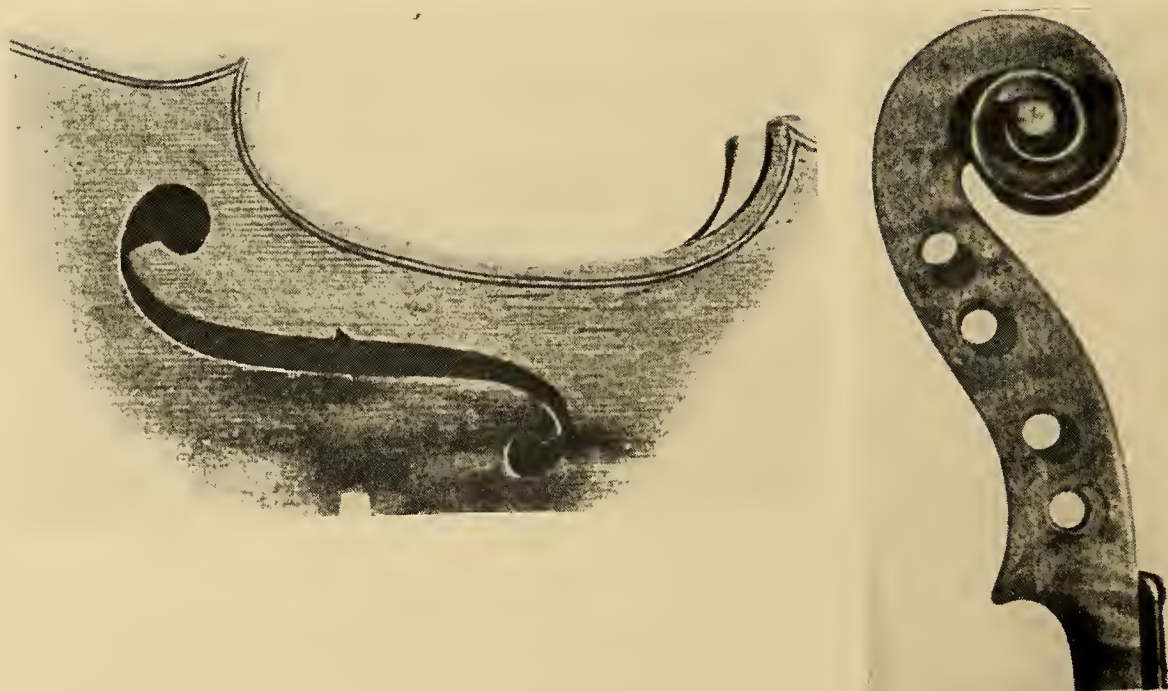
Carlo Vincenzo Fiscer
Fabricator d'Istrumenti
Alla Balla in Milano anno 1770.

Fiscer Giuseppe, Milan. 1760—1764. Good instruments, particularly excellent are his 'cellos. He applied good red or red-yellow varnish on yellow grounding. Worked jointly with his brother Carlo. Nothing is known of Giuseppe's work after 1764; it seems probable that he died about 1764. Price 12.000 Kč.

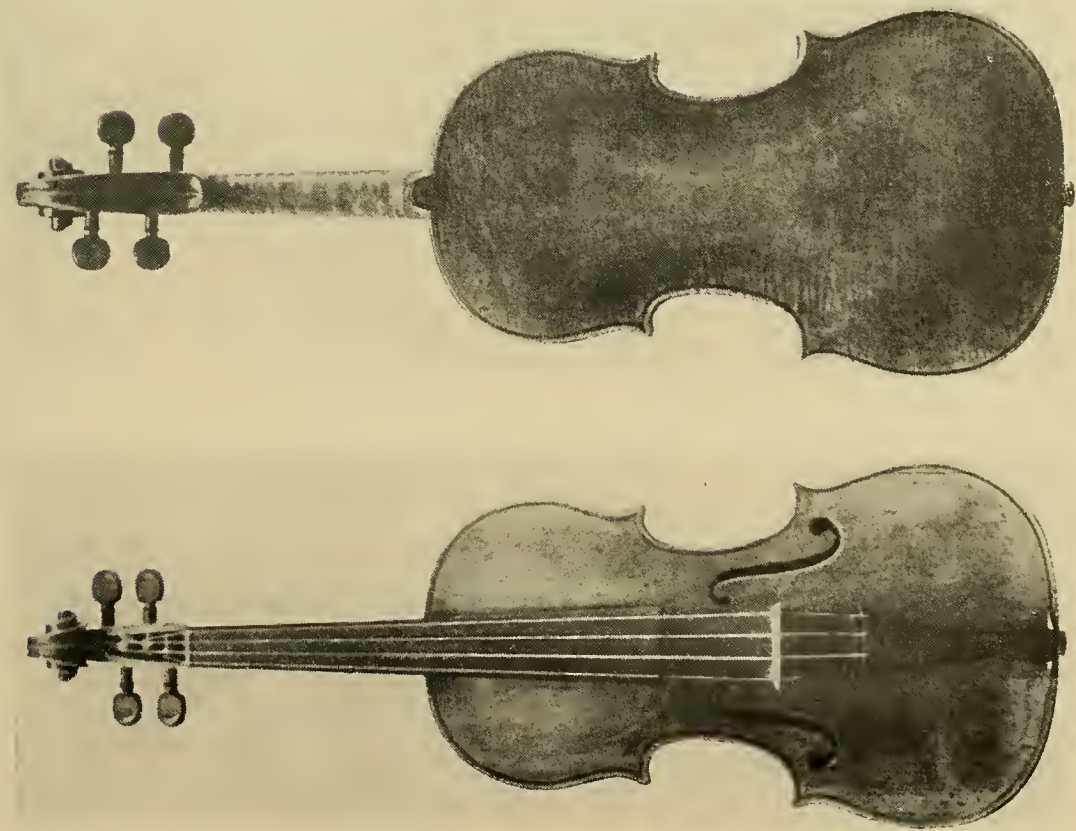
Giuseppe Carlo Fratelli Fiscer
Fabbricatori di strumenti in Milano
Violino alla balla 1764.



47. Camillus Camilli, Mantua



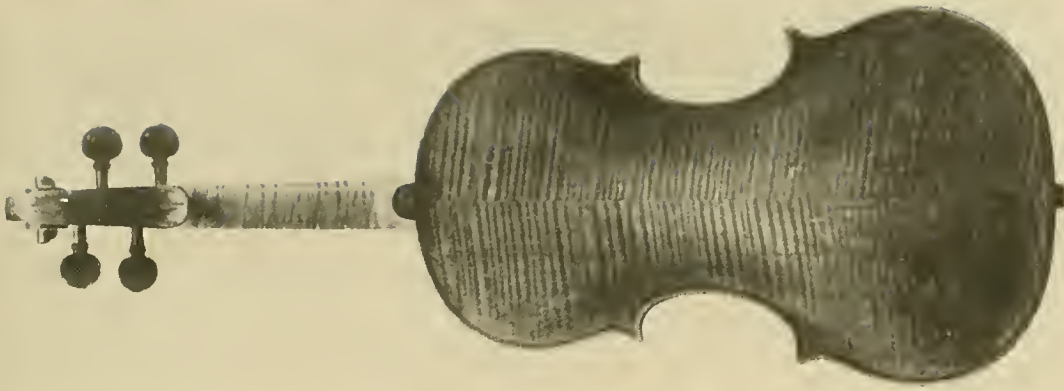
48. Bernardus Calcanius, Genuae, 1742

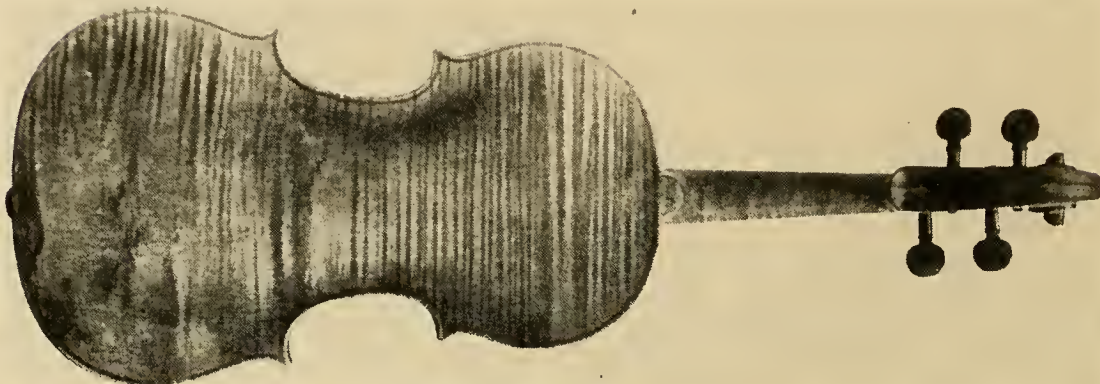


49. Bernardus Calcanius, Genuae, 1744

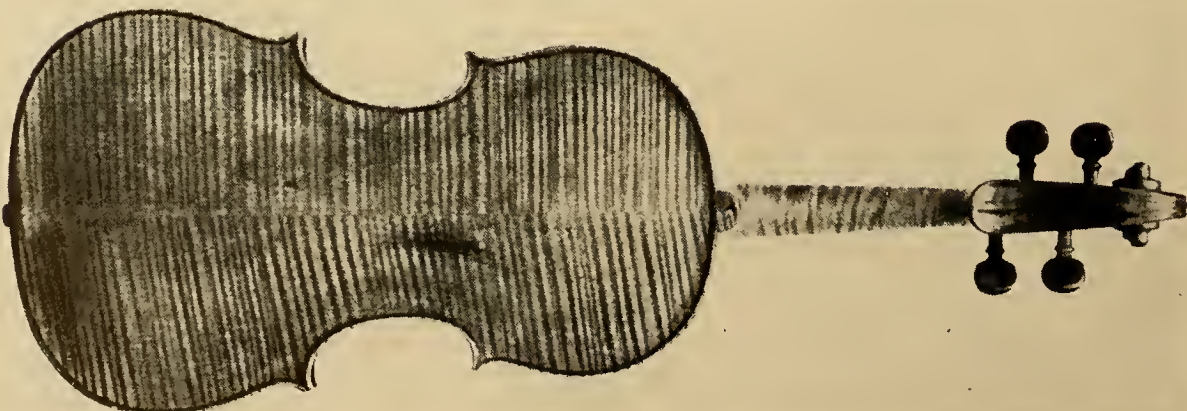


50. Jofredus Cappa, Saluzzio, 1692

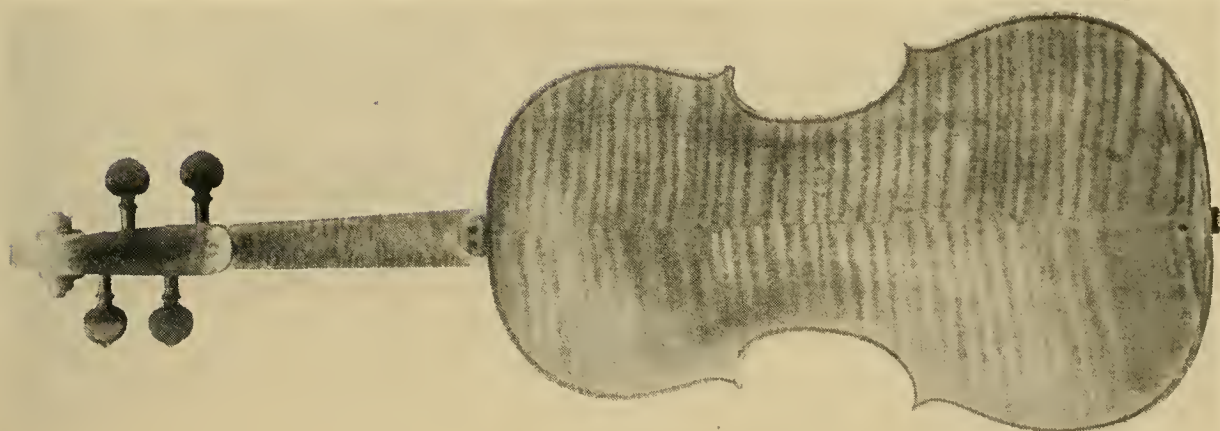




51. Lorenzo Carcassi, Firenze, 1754



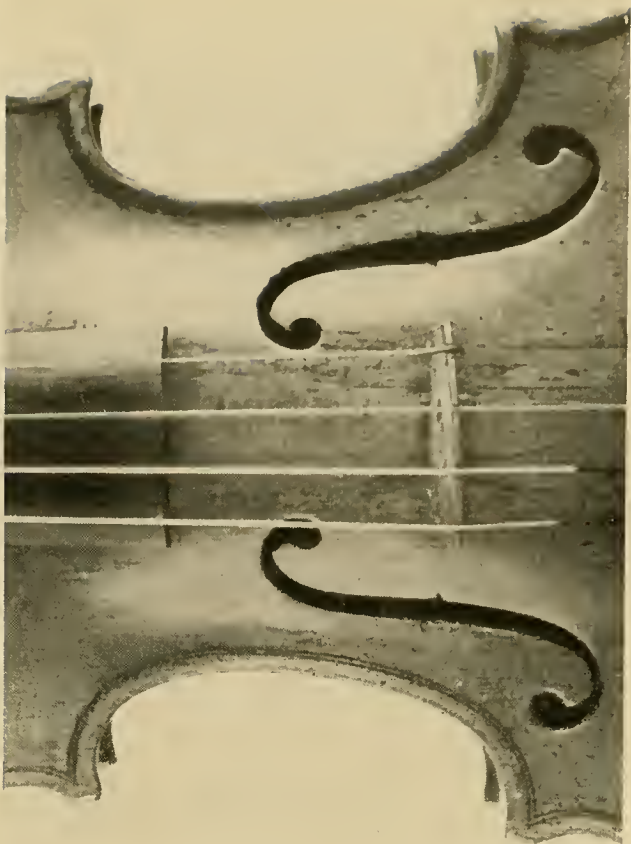
52. Tommaso Carcassi, Firenze, 1749



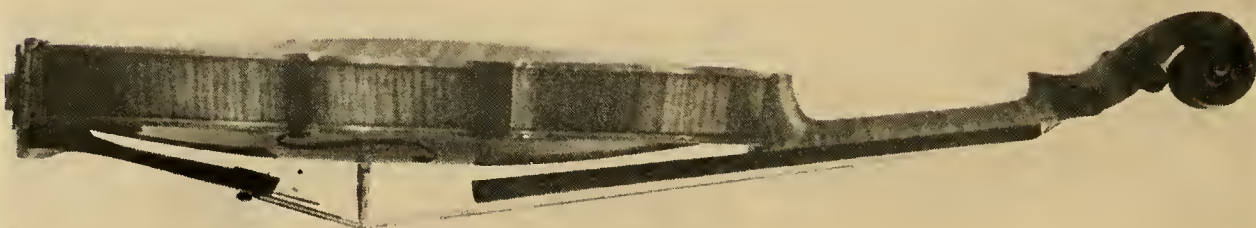
53. Tommaso Carcassi, Firenze, 1771



54. Paulus Castello, Genua, 1773



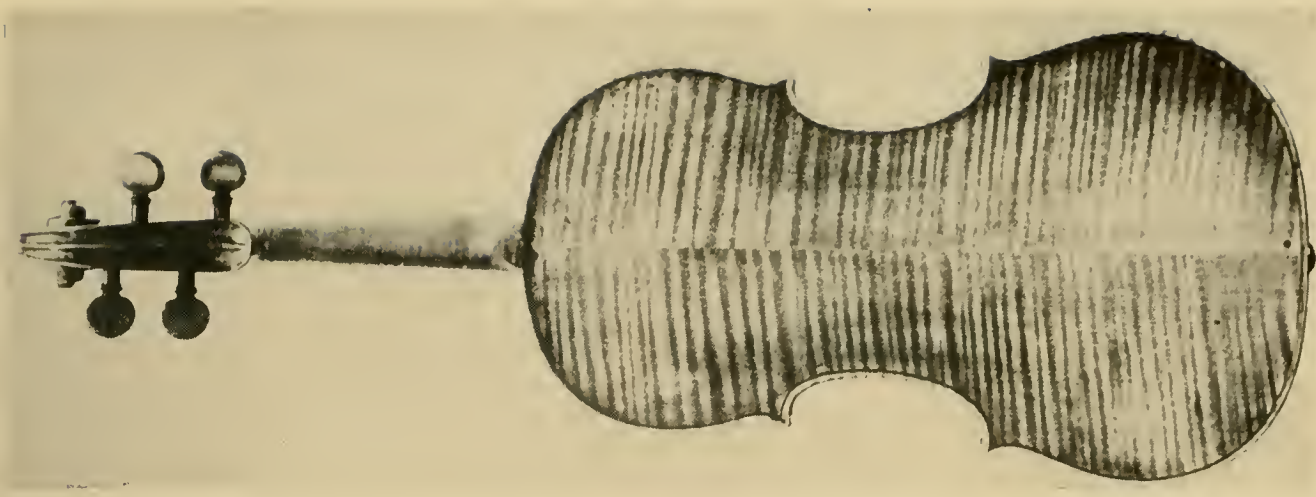
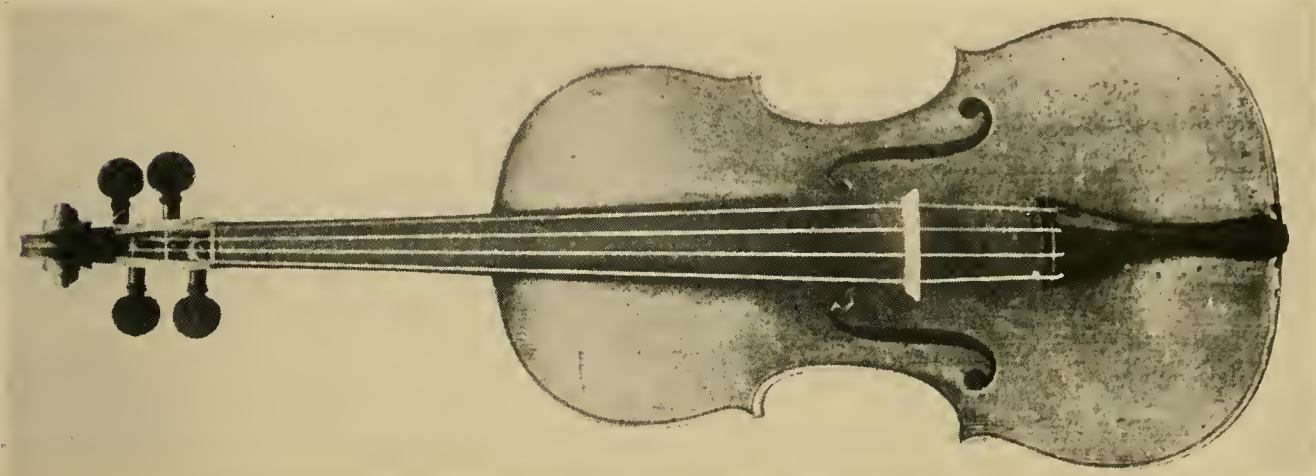
55. Joannes Franciscus Celoniatius, Taurini, 1755



56. Enrico Cerutti, Cremona, 1852



57. Enrico Cerutti, Cremona, 1852

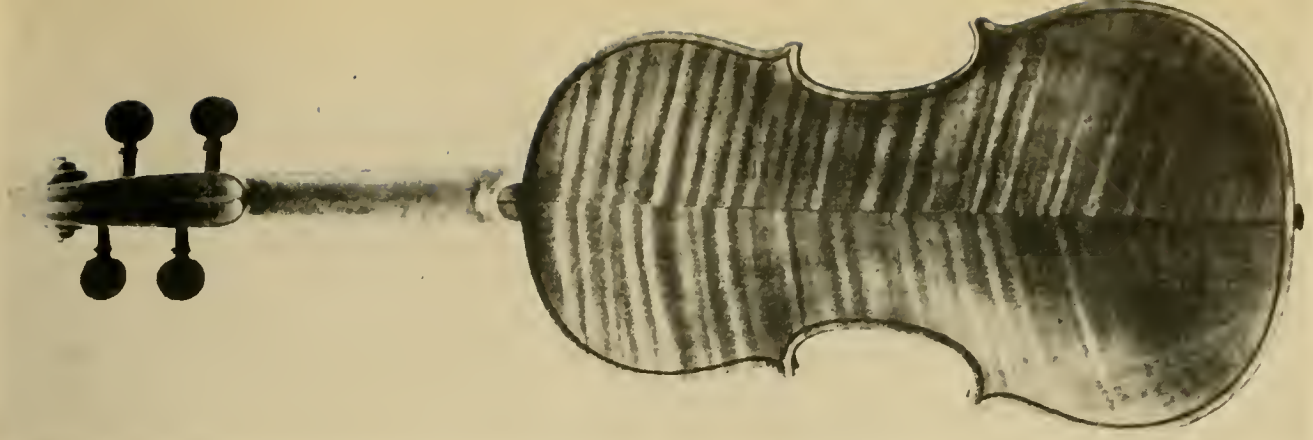


58. Giuseppe Cerutti, Cremona



59. Felice Costa, Parma, 1811

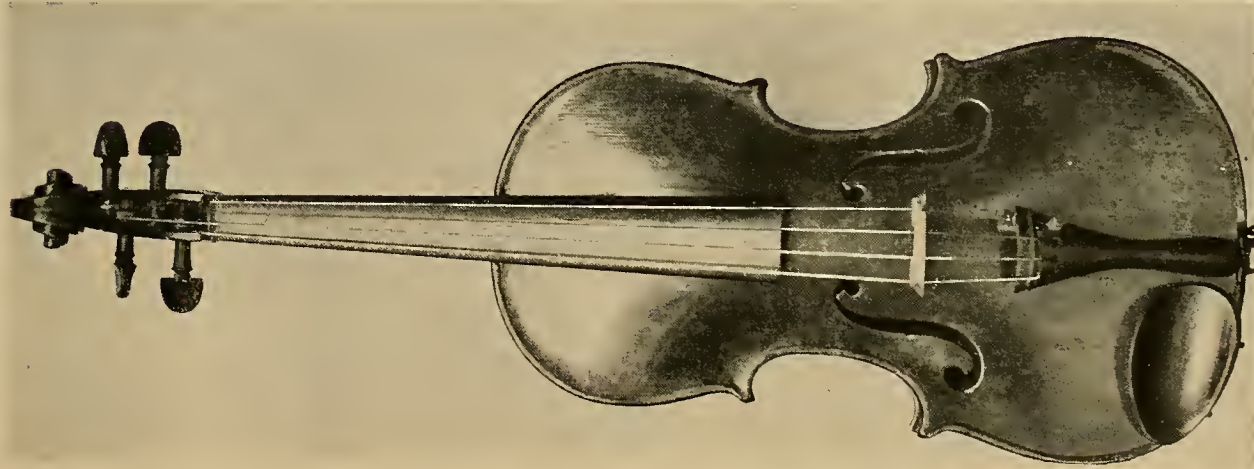
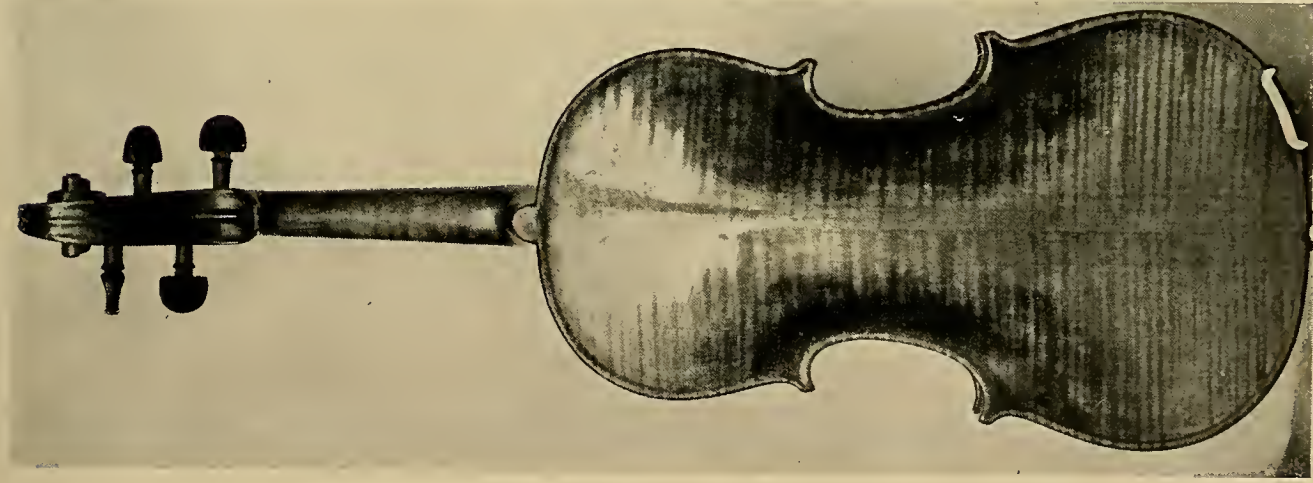




61. Alfonso Dalla Corte, Napoli, 1844

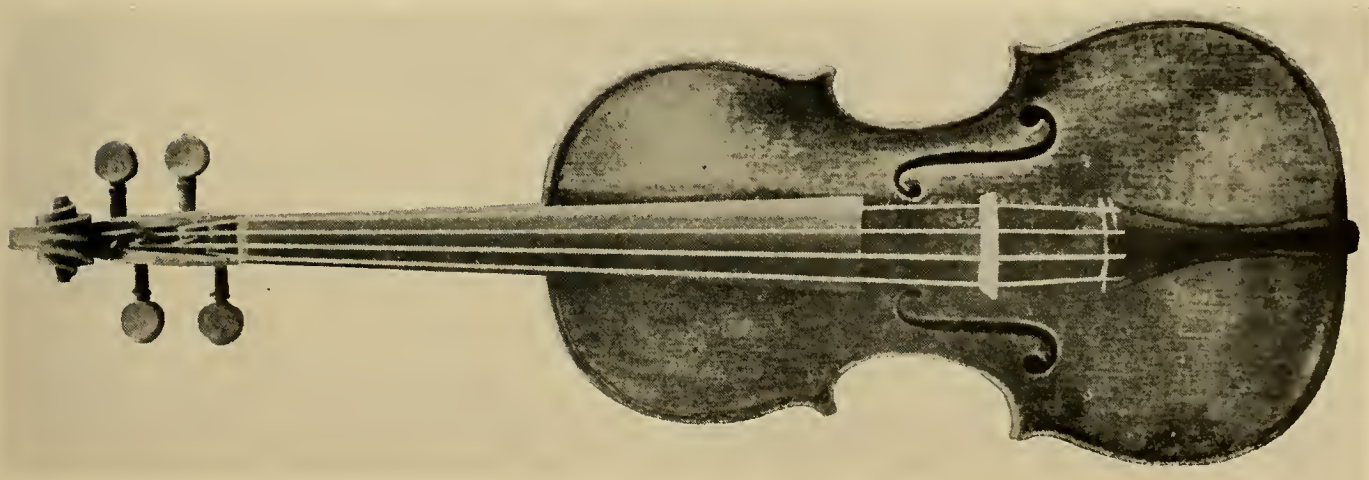
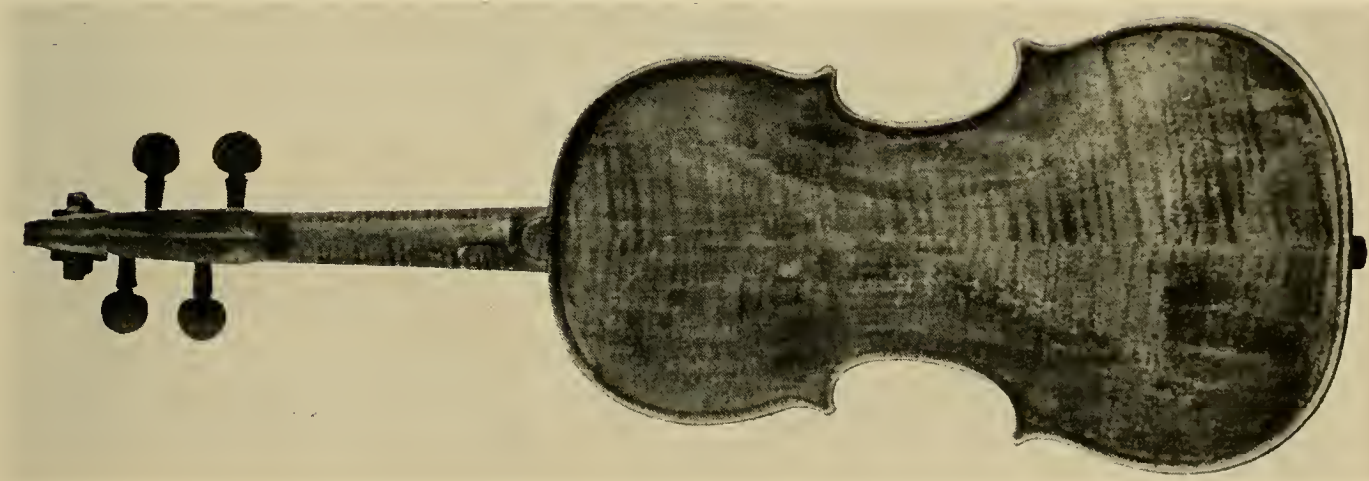


60. Joseph Dalaglio, Mantua, 1823





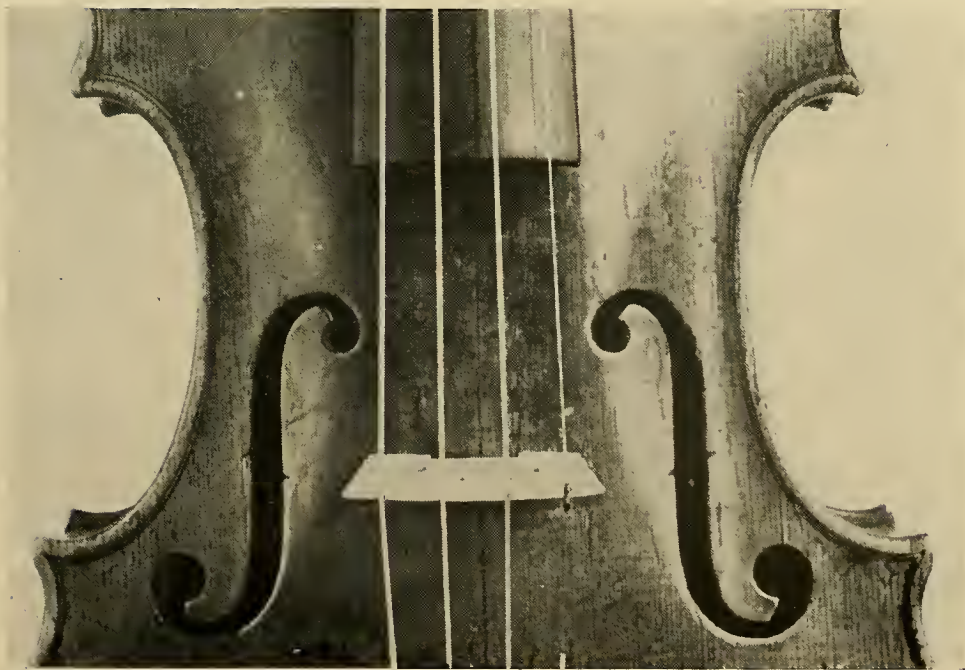
62. Pietro Antonio dalla Costa, Treviso



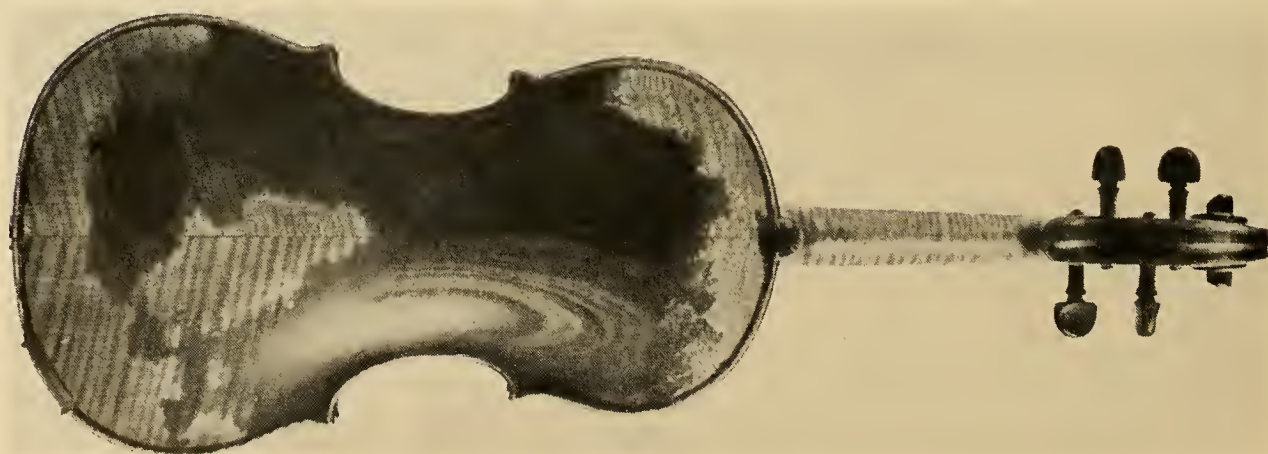
63. Pietro Antonio dalla Costa, Treviso, 1740



64. Michael Deconet, Venetiae, 1754



65. Michael Deconet, Venetiis 1754



66. Eugenio Degani, Venezia, 1875

Giuseppe e Carlo fratelli Ficher
fabbricatori di strumenti in Milano
vicino alla Balla 17..

Giuseppe Fratelli Fiscer
Fabbricatori d'istrumenti in Milano
Vicino alla Balla 17..

Fiscier Tobia, Siena 1680—1721. Lute and theorbo maker, probably father of Giuseppe and Carlo Fiscer. The name is German (Fischer).

Tobbia Fiscier Siena 1710.

Flarotti Celeste, Milan. 20th century.

Floreno Fiorenzo, Bologna. 18th century. Imitated with much skill Nic. Amati's instruments. Careful workmanship, yellow or orange varnish. — Price 30.000 Kč.

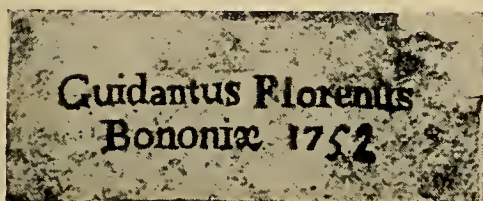
Florentus Florinus
fecit Bononiae an 17..

Floreno Giovanni Guidante, Bologna. 1685—1730. Known under the name of "Guidantus". His instruments are beautifully finished and of high arching. They resemble in shape violins of the Amatis, as to arching those of the Stainer model. Narrow, yet rather high edges, indelicately cut sound-holes. Yellow and agate-coloured varnish of high lustre, the agate-coloured being superior to the yellow varnish. Violins of full tone. Price 32—50.000 Kč.

Floreno Guidante, Bologna. 1710—1740. Son and perhaps also pupil of Giovanni Floreno. He worked skilfully, taking the outline of N. Amati's grand pattern, yet with lower archings and a red-brown varnish on yellow ground. The tone is good. Price 40.000 Kč.

Guidante Florenus
fecit Bononiae 17..

Florinus Guidantus Fecit
Bononiae Anno 1710.



Floreno Joannes Quidantus, Bologna 1772. We are quoting the name, as it is spelled on a handwritten label, found in a middle sized 'cello. The instrument is certainly the work of a master, sounds well and is provided with good old-Italian varnish, dark red on yellow ground. Should the label be genuine (in spite of the spelling *Quidantus* for *Guidantus*, which is improbable even in a Latinized name), the man might have been a descendant of Giovanni Floreno Guidante (1685—1730) and of Floreno Guidante, who worked in the same city 1710-1740.

His name does not occur in parish registers. Having carefully studied the 'cello, we can say the following: the varnish makes the impression of old Brescian and the instrument seems to be older than indicated. The sound-holes are wide, upright, with upper and lower curves of the same diameter, not well executed. The scroll has two and a half turns; the back is of almost plain maplewood, the belly of wide-grained pine with the soft wood between the annual lines sunk in. The tone is not powerful, but of fine quality. Length 750 mm., upper width 331.5, middle 220, lower 426; sides: upper 110, middle 113, lower 118 mm.; sound-holes: height 136, total length 145, distance between their upper ends 75.5 mm.

Joannes Florenus Quidantus
fecit Bononia 1772. (written)

Joannes Florenus Guidantus Fecit
Bononiae Anno 1731

Florentin N. — Place allegedly Cremona, no dates.

The man, who worked at the end of the 18th and beginning of the 19th century, was probably French. Lüttgendorff mentions several specimens, the description of which fully answers the one we have seen in Brno. Varnish golden-yellow, spread in thick coats, tone very good, with excellent carrying power. The instruments are of a large, broad Stradivari pattern.

A la ville de Cremone N. Florentin.

Floriani Benedetto, Florence 1558—1571. Probably not a violin maker; he is known to have made spinets.

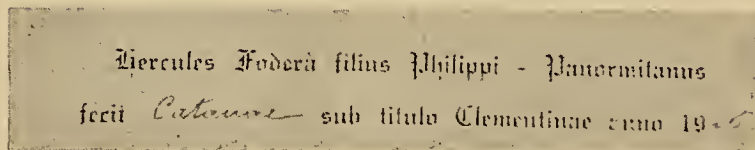
Benedictus Floriani 1559.

Floriani Pietro, Riva. Born June 3, 1787 at Alboa near Riva on Lake Garda, died 17. 1. 1870. Son of Francesco Ant. F., a cabinet maker. Instruments of his making (four violins, two violas and two 'celli) are not masterworks.

Pietro Floriani fecce a
Riva di Trento 1858.

PIETRO FLORIANI
1858
RIVA BENACENSE

Fodera Ercole, Catania. Born 1895. He was working in the style of H. Sgarbi, applying brown-red and golden-yellow oil varnish.



Fontana Giovanni, Ferrara, 1568.

Fontana Nicolo, Venice. Born in Brescia c. 1499, died at Venice ca 1557. Mere name. Works lost.

Fontanelli Giovanni Giuseppe. Bologna 1733—1773.
Excellent lute maker who inlaid his lutes with ivory
and ebony.

Giovanni Giuseppe Fontanelli
Bolognese f. an. 1772.

Giov. Giuseppe Fontanelli
fece in Bologna, l'anno 1733—3×bre.

Fontanini Andrea Pietro, Cremona (Brescia), Salò.
Born Nov. 30, 1871, d. Dec. 26, 1923 at Salò, active
till 1906 in Cremona, then till 1911 in Brescia, fi-
nally at Salò. Son of Giuseppe F., apprenticed by
Aristide Cavalli, he had worked also with Luigi
Digiuni and Carlo Bodi. Instruments of the violin
family, also guitars and mandolins.

Fece il Cremonese
Andrea Pietro Fontanini
in Cremona anno 1890.

Fece il Cremonese
Andrea Pietro Fontanini
in Brescia anno 1908.

Fece il Cremonese
Andrea Pietro Fontanini
in Salò anno 1912.

Fontanini Aristide, Salò, Rome, b. Sept. 21, 1894 in
Cremona, son and pupil of Andrea Pietro Fontanini.

Scuola Sup. di Liuteria "GASPARO DA SALO",
Direz. e Brevetti Aristide Fontanini
Strumento N. 100 coustruito da
SALO

Foradori Giovanni, Verona, Bologna. 1855, 1860.

Adroit joiner, but a bad violin maker.

Formarone il, Bologna. Quoted, but unknown.

Forni Stefano, Pesaro, 1666. Delicate workmanship,
fine wood, excellent varnish. The tone of his in-
struments is faultless.

Stefano Forni Fece
In Pesaro, L'anno 1666.

Forno Christoforo del, Rome, 1608. Lute maker.

Fracassi Arturo, Gesena (Forli), via L. Sostegni, b. May
21, 1899 in Santo Antonio di Gatteo (Forli), learned
in the workshop of Carlo Biondi. Successful master,
various patterns after old originals, transparent
yellow or light brown oil varnish. Had a violin and
a viola at the 1937 Cremona Exhibition.

Fracei Pietro, Pescia. 1816. Good workmanship on the
model of Guarneri del Gesù. He applied a wonder-
ful golden-orange varnish.

Fraco Stefano, Florence. 1686—1692. Lute maker.

Stefano Franco
Fece l'an 1699
restaurato
Z. Torre Boldone

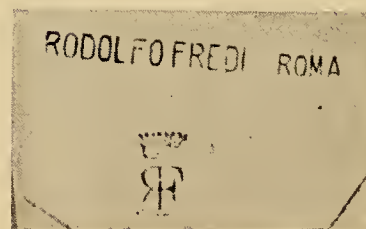
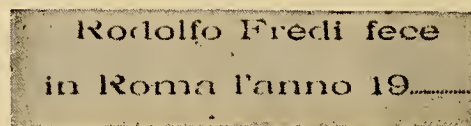
Fraiser Giorgio, Cremona. 1648—1666. Worked on
the model of Amati, whose employee he was in 1666.

Franchi Galliano, Gorizia, Via Ascoli 10. Exhibited
a violin at Cremona in 1937.

Fredi Fabio (Cte, i. e., conte, count), Todi, Rome. Born
at Todi in 1845, died in Rome 1894. Good violin
maker and musician, who worked with Toldi at Pe-
rugia 1875—1878 and in Rome about 1879. He ap-
plied spirit and oil varnishes.

Fredi Cte Rodolfo, Rome. Born 18. 6. 1861 at Todi
(Perugia). Rome, Via Vincenza 24. Feb. 22, 1950.
Son of Fabio Fredi. Worked carefully on Stradivari's
model. He established himself in Rome on Jan. 1,
1885 and built instruments on ten different models.
Cheaper violins he coated with spirit varnish, good
instruments with oil varnish. Exhibited two violins
at Cremona in 1937.

Rodolfo Fredi
fece in Roma anno 1901.



Fredimaur Joannes Baptista, Florence 1740—1750.
Good workmanship. His instruments are of high
arching, have large sound-holes, wide purfling and
are coated with golden-yellow varnish. The small flat
scrolls are beautifully carved.

Joannes Baptista Fredimaur eximius
lignus faber, Florentie anno 1645.

Frezza Bartolomeo, Brescia, 1624. Lute maker.

G

Gabrielli Antonio, Florence 1760. Good workmanship, golden-yellow varnish, small pattern, good tone. Price 16—20.000 Kč.

Antonio Gabrielli
Fece in Firenze 17..

Antonio Gabrielli fece
in Firenze 1760.

Gabrielli Bartolomeo, Florence 1730. Probably a brother of Cristoforo Gabrielli. Worked in the style of Pietro Lorenzo Vangelisti, i. e. with high arching.

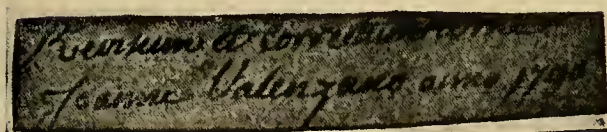
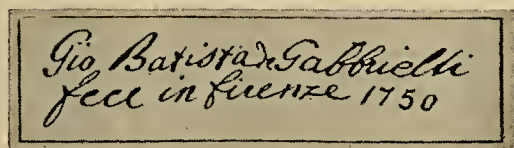
Bartolomeo Gabrielli
fece anno 1734 in Firenze.

Gabrielli Giovanni Battista, Florence. 1739—1770. The best violin maker of his time in Florence. Worked with great care on a model similar to that of Jacob Stainer. Used good wood. His sound-holes are short, neatly cut in the fashion of Stainer. He applied, in thin coats, a yellow transparent varnish of high lustre. Instruments of wonderful tone. Particularly good are his 'cellos. (Not many violins extant.) Besides labels, he also used the trade mark I. E. G. Price 50.000 Kč., a 'cello far more.

Gio Battista

Gabrieli Firenze
Anno 1762.

Joannes Baptista Gabrielli
florentinus fecit 17..



Gabrielli Cristoforo I., Florence, 18th century. Little known.

Gabrielli Cristoforo II., Florence 1937. Exhibited a violin and a viola at Cremona in 1937.

Gadda Gaetano, Mantua. Via dell'Accademia 45. Born Apr. 13, 1900.

GAETANO GADDA di MANTOVA
premiato con Medaglia d'Oro
Allievo di Stefano Scarampella
Fece in Mantova anno 19..

Family Gagliano

| | | |
|---------------------|---------------|-------|
| Alessandro Gagliano | Gio. Battista | Carlo |
| 1660—1725 | 1728 | 1732 |

| | |
|-----------|-----------|
| Nicola | Gennaro |
| 1695—1740 | 1700—1770 |

| | | | |
|-----------|-----------|-----------|--------------------|
| Fernando | Giuseppe | Antonio | Giovanni (Joannes) |
| 1724—1781 | 1725—1793 | 1728—1795 | 1740—1806 |

| | | | | |
|-----------|-----------|-----------|-----------|-----------|
| Gaetano | Nicola | Raffaele | Antonio | Giovanni |
| 1770—1824 | 1793—1826 | 1790—1857 | 1794—1860 | 1800—1867 |

| | |
|-----------|---------|
| Vincenzo | Alberto |
| 1870—1886 | 1877 |

Gagliano Alberto, Naples, ca 1877. Son of Raffaele Gagliano, perhaps his pupil, too, as Alberto's work resembles very much that of Raffaele G.

Gagliano Alessandro, Naples. Born in Naples in 1660, died in 1725. Pupil of Stradivari, with whom he worked till 1690. The first work of his own is of the year 1695. He worked carefully, using fine pine wood with wide grain and maple wood with beautiful curl. His model has outlines anticipating those of Guarneri del Gesù. It is large and rather flat. Large, delicately cut sound-holes. His small scrolls not always well carved. The back is often made of one piece. The varnish is mostly red, sometimes dark red, but also yellow or orange-coloured, transparent and of excellent quality, almost matching the varnish applied by the Cremonese masters. His last works resemble the style of Carlo Bergonzi. Very good tone. Alessandro had two sons, Nicolò (Nicola) and Gennaro. His parents are not known. Price up to 120.000 Kč.

Alessandro Gagliano Alumnus
Stradivarius fecit Neapoli anno 17..

Alexander Gagliano Alumnus Antonius
Stradivarius fecit anno 17..

Alesandro Gagliano Alumnus
Stradivarius fecit Neapoli anno 1700

Alexander Gaglianus
me fecit Neapoli 1728

Alexander Gaglianus Fecit
1706

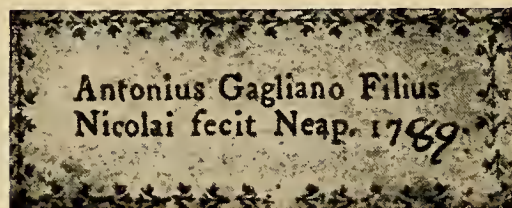
Alexander Gagliani
fecit Neapoli 17

**Alexander Gaglianus Fecit Neap.
1712.**

Gagliano Antonio I., Naples. Born c. 1728, died in 1795. Third son of Nicola Gagliano. Worked on different models. Low arching, ruby-coloured varnish, somewhat less careful workmanship. He was less skilled than his brother Giuseppe, who worked jointly with him, nevertheless; the two brothers' works are so similar that they can hardly be told apart. Their style reminds of that of their father. The back of the violins is mostly made of one piece.

Joseph et Antonivs
Gagliani Filii Nico-
laj et Nepotes Ja-
nuari F. Neap. 1771.

Joseph & Antonius Gagliano
fec. anno 1787
In Platea dicta Cerriglio.



Gagliano Antonio II., Naples. Born about 1794, died May 27, 1860. Son of Giovanni and grandson of Nicola. Worked in the style of his brother Raffaele, who shared his workshop. Antonio was his brother's superior in the cutting of sound-holes, but his scrolls are less nicely made. The bodies of his instruments weigh little, though they are solidly built, which is due to light wood. He applied amber-coloured varnish. His instruments excel in tone, particularly his 'cellos. Price 25—50.000 Kč, 'cello far more.

Antonius Gagliano
Via Ciriglio No 75 Neap.
fecit Anno 1835.

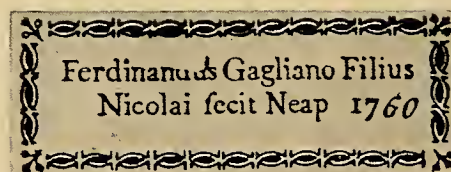
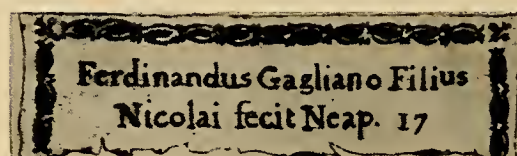
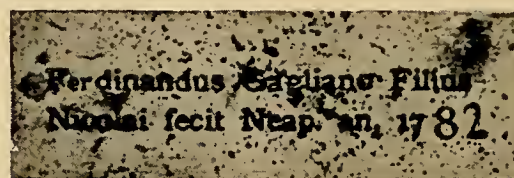
Antonio Gagliano
Via Ciriglio No . . . Neap
fecit Anno 1845

Gagliano Carlo, Belluno 1732. Little known member of the family. Perhaps a brother of Alessandro and of Giambattista. Only one genuine specimen is known.

Carlo Gagliano
me fecit
Belluno anno 1732.

Gagliano Fernando, Naples. Born in Naples 1724, died 1781. Eldest son of Nicola Gagliano. Worked on the pattern of his grandfather Alessandro, then in the style of Stradivari's later stage. His model is broader,

his workmanship less finished than that of his father Nicola. The scrolls are beautifully carved after the fashion of Amati. The sides of his instruments are higher than those by his father, the arching, however, is lower, almost flat. Good varnish of the Neapolitan type, i. e. drier than the Cremonese, though transparent; it is yellow, yellow-brown or red-brown. Excellent is the tone of his instruments, although the wood he used was not always of best quality. Short, open sound-holes. Price 50—80.000 Kč.



Gagliano Gaetano, Naples. Born about 1770, died 1824. Eldest son of Giovanni Gagliano. Worked on the pattern of his father, but made the arching higher and broader. Few of his instruments show careful workmanship, the quality of wood, however, is always excellent so that most instruments of his making have a powerful tone. He also made guitars and mandolins.

Gaetanus Gagliano filius
Joannes Neapolis 1820.

Gagliano Gennaro, Naples, 1700, died about 1770. Second son and pupil of Alessandro Gagliano. Worked on various patterns, mostly on Stradivari's model, but built his violins with a somewhat higher arching. All his works have beautiful outlines, pleasant to the eye. He chose hard wood which he worked in a masterly way so as to endow his instruments with a tone of beautiful colour and outstanding carrying power. Connoisseurs admire the fine cherry-red varnish he used. The sound-holes, shorter than those of Stradivari, are neatly cut and well placed. The nicely finished purfling is rather close to the edge. The sides of violins are for the most part of the

same height at the top as at the bottom (29 mm.). The prime of his creative activity is the period from 1730 to 1750. His works are in great favour as concert instruments and their price is steadily rising. Price 80.000 Kč. and more.

Measures of two patterns of his violins:

| | | |
|-----------------|-----------|---------|
| Length of back | 354 mm. | 355 mm. |
| Width of top | 166 mm. | 163 mm. |
| Width of centre | 111.5 mm. | 113 mm. |
| Width of bottom | 207 mm. | 201 mm. |

Januarius Gagliano Filius
Nicolai fecit Neap. 1760

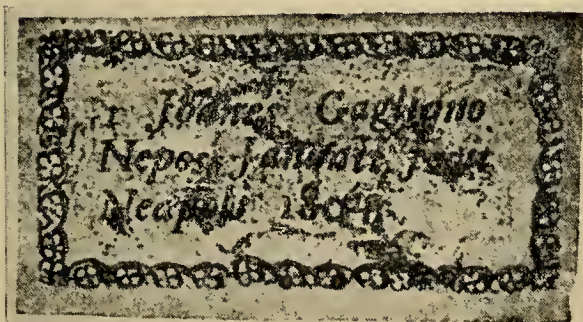
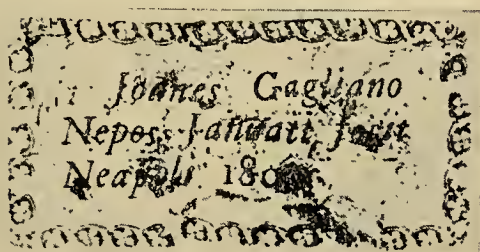
Januarius Gaglianus
fecit Neapoli 1767.

Genaro Gagliano fecit Neap. 17..

Gagliano Giovanni Baptista, Cremona, 1728. Erother of Alessandro G. Few specimens extant.

J B Gagliano alomnus Stradivarius
Fecit Cremone Anno 1728

Gagliano Giovanni (II), Naples 1800—1867. Brother of Raffaele, able follower of his ancestors, son of Giovanni Gagliano I. Price 25—40.000 Kč.



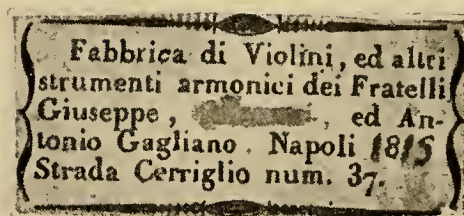
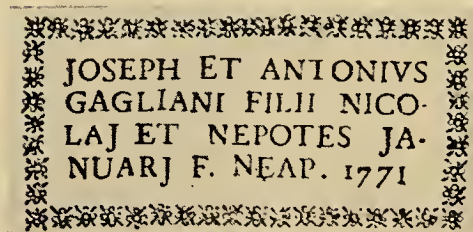
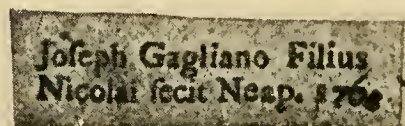
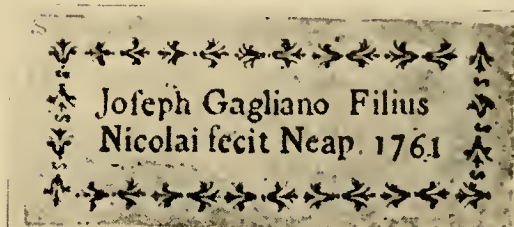
Gagliano Giuseppe, Naples. 1725—1793. Second son of Nicola. Worked on his father's model, yet lacked to a certain degree the latter's accurate workmanship. His varnish of a brownish-red shade is good, but the yellow-brown varnish of some instruments labelled "Joseph and Antonius Gagliano" is considered as his distinctive feature and such instruments are generally assigned to him. There are some specimens of quite an outstanding value. Otherwise he worked jointly with his brother Antonio. (The

two brothers' works are very similar to those created by their father.) He chose wood of rather different quality. The small scrolls of his instruments are carved with less taste. His 'cellos are of great merit length of table, 745 mm. Price according to quality 25—80.000 Kč. and more.

Giuseppe Gaglianus Filius Nicolini
fecit Neap. 17..

Joseph & Antonius Gaglianus
Fec. Ann 1793.

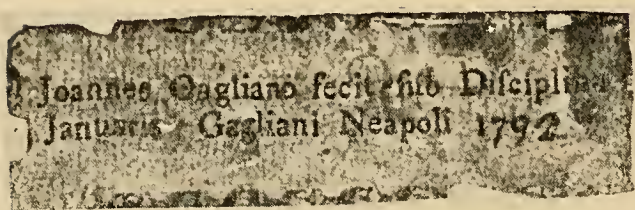
Joseph Gagliano filius
Nicolì et nepos ja-
nuarius fecit Nea-
poli 1793.



Gagliano Joannes (Giovanni I), Naples. Born about 1740, died 1806. Forth son of Nicola, pupil of Genaro Gagliano. Worked on the pattern of his uncle

and master Gennaro. His large, rather low arched instruments have broad, flat edges; the wood is not always of good quality, the scrolls not particularly well carved, but the tone is outstanding. Rich yellow, sometimes brownish varnish. Price 15—25.000 Kč, some specimens much more.

Joannes Gagliano fecit sub disciplina
Januaris Gagliano.

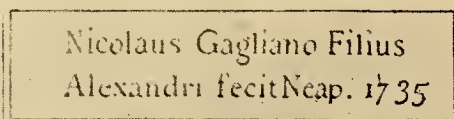


Gagliano Nicola, Naples. Born 1670 (according to Lüttgendorff 1695), died about 1740. Eldest son of Alessandro Gagliano, endowed with excellent talent, he worked carefully on the flat model of Stradivari. The belly is for the most part more arched than the back. Beautifully finished purfling, yet its black lines look nowadays faded, little or badly stained. Beautifully carved scrolls. The wood of the belly is, however, inferior to that of Cremonese instruments, because Cremonese pine-wood was probably not available. Belly and back are rather thick and the thinning toward the edges more outspoken. Golden-yellow, yellow-brown, sometimes also red or red-brown, transparent and rather hard varnish. The tone of his instruments is mellow, yet not always powerful. Price 80.000 Kč. and more, particularly for inlaid instruments.

Sizes of violins of the years 1736 and 1739:

| | | |
|-----------------|-----------|-----------|
| Length of back | 356 mm. | 357 mm. |
| Width of top | 166.5 mm. | 167.5 mm. |
| Width of centre | 114 mm. | 111 mm. |
| Width of bottom | 209 mm. | 205 mm. |

Nicolai Gagliano
fecit in Neapoli 17..

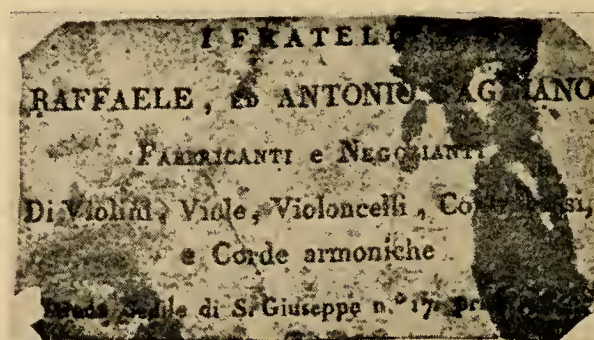
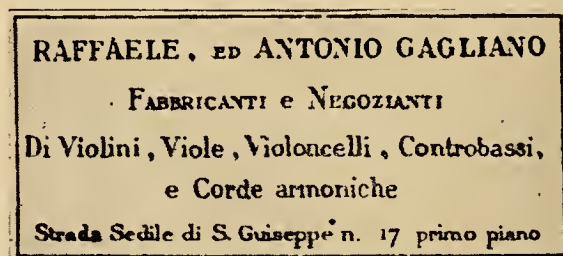


Gagliano Nicola (II), Naples. 1793—1826. Second son and pupil of Giovanni. Handsome, model not too flat, with rather strong and broad edges, coated mostly with a lemon-yellow varnish.

Nicolaus Gagliano
Filius Joannis
Neapoli 1793.

Nicolaus Gagliano
Filius Joannis Neapoli 1800.

Gagliano Raffaele, Naples. Born 1790, died Dec. 9, 1857. Third son of Giovanni. Worked in the style of his brother Antonio II. His violins have a flat arching, long and wide sound-holes, the scrolls are not satisfactory. He applied a dark-red, brown or red-brown varnish. His instruments sound well. Price from 15.000 Kč. upwards.



Gagliano Vincenzo, Naples. 1870—1886. Son of Raffaele Gagliano. Worked in an industrial manner under the firm Vincenzo Gagliano & Figlio in Naples. With Vincenzo the Gagliano family died out; he was unmarried and there were no other descendants.

VINCENZO GAGLIANO E FIGLI

Gaibisso Giovanni Battista. Alassio, b. June 24, 1876
diligent modern maker; mostly Stradivari model.

RIPARATO DA
GAIBISSO G. BATTISTA
ALASSIO ANNO 1949
MEDAGLIA d'ORO ESPOSIZIONE INT TORINO 1911

Gaibisso Giovanni Battista G
FECE Alassio ANNO 1919 G B
Medaglia d'oro Esp. Int. Torino 1911

Galassi Giacchino, Gattea (Forli) exhibited one violin
at Cremona in 1937.

Galbani Pietro, Florence 1640. His instruments are,
despite their great age, only of mediocre value. Price
10.000 Kč. and more, for collectors.

Galbicellis Giambattista, Florence. 1750.

Galbusera Carlo Antonio, Milan. 1813—1833. His
instruments sound well.

Galeazzi Adelino, Ascoli, b. Jan. 1, 1828 d. Feb. 22,
1910, excellent violinist and amateur violin maker.
Handwritten labels: Adelino Galeazzi in Ascoli nel
1863—this label has an addition "dono a suo nipote
Giuseppe"—(presented to his nephew Joseph).

Galeazzi Eugenio, Ascoli. Born 1790, d. Dec. 22, 1862,
son of a professor of mathematics, violinist and
amateur violin maker. Applied yellow-brown varnish
and made also mandolins and guitars.

Galeazzi Eugenio II, Ascoli. 1849. Son of Francesco
Galeazzi. Worked in the violin-craft only in winter,
otherwise he was busy with farming.

Galerzena . . . Piemonte 1790. He is reported to have
been a skilful violin maker who worked in the pro-
vince of Piedmont.

Galiani Alexander, Naples. Suspicious.

Galieri Filippo, Naples. 18th century. Worked on the
model of Nicola Gagliano, whose pupil he may have
been. Otherwise little known.

Galieri Giuseppe, Padua, Piacenza, ca 1753. He calls
himself pupil (i. e. follower) of Nic. Amati. The
sound-holes of his instruments are cut slantwise. He
applied good yellow varnish. Few violins of no parti-
cular merit.

Giuseppe Galieri, Paduensis
placentinus Alumnus di Nicola Amati
Faciebat 1753.

Galimberti Luigi, Milan, b. Oct. 29, 1888. An assiduous
worker; golden yellow oil (or spirit) varnish.

LUIGI GALIMBERTI
fece a Seveso l'anno 1924

Galesi Gioacchino, Rome, b. there Jan. 10, 1876. Paris,
later Rome, was owner of a large atelier producing
for the most part guitars and mandolins.

G. GALLES
Fabbicante
di
Strumenti Musicali
CORDE — ACCESSORI
RIPARAZIONI
VIA MARGUTTA N. 17
ROMA
Anno 1949
N.....

Galli Domenico, Parma. 1687—1691. Violoncellist and
musical composer of the 17th century, amateur
violin maker, made a few good instruments.

Domenicus Gallus Parmensis
fecit Parmae anno salutis 1691.

Gallingani, Mancasale, prov. Reggio. 19th century,
Good workmanship.

Gallinoti Pietro, Salera (Alessandria) b. July 4, 1885 at
Salerno (Piedmont); according to R. Vannes maker
of repute both for his own instruments and for
repairs.

Galtani Rocco, Florence 17th century. Violin maker
of good repute, yet it is impossible to verify this
assertion.

Galvani Giuseppe, 1834. Only one (good) instrument
is known.

Gamberini Claudio, Pieve di Cento and Bologna, b. July
5, 1895 at Pieve di Cento, diligent master, by 1948
producer of 325 instruments.

LIUTERIA CENTES
GAMBERINI CLAUDIO & COMP.
CENTO (Ferrara)

liutaio
Gamberini Claudio
via de Poeti N° 4
Bologna

GAMBERINI CLAUDIO
CENTO (ITALIA)

Gambino Sebastiano, Genoa, Contemporary violin
maker.

Gamboni, Naples. Born 1724, died 1814. Built instru-
ments of medium quality. Used very fine wood which
had come from the property left by Ant. Amati.

Ganzerle Luigi, San Felice (Modena). Born about
1794, died 1861. Made good instruments.

Garani Michel Angelo, Bologna. 1685—1720. Worked
well on the pattern of Stradivari and applied yellow
varnish. Best are his violas. Price 12.000 Kč. and
more.

Michel Angelo Garani
in Bologna 1687.

A. Michael
Garanus
F. Bonon. 1724.



Garani Nicola, Naples, Ca 1700. Worked on the pattern of Alessandro Gagliano, lacking sometimes in careful workmanship, although he always used the best wood. Brown transparent varnish. Price 14.000 Kč.

Gardelli Federico, Naples. 1880—1900.

Garengi Giuseppe, Brescia. 1857. No concrete data are available.

Gargnono — a mere name, otherwise unknown.



Gargo Giovanni, Forli. 1785. Lute and violin maker of minor importance.

Garini Michelangelo. 19th century.

Garzano Giuseppe, Catania, Sicily. In literature his name occurs without date: we quote it for the sake of completeness.

Gastano Antonio, Messina, Sicily c. 1890—96.

Gatti Angelo, Milan 20th century.

Gatti Ernesto, Turin, c. 1886. Good instruments.

Gatti Giorgio, Turin 1899—1910.

Giorgio Gatti
fecit in Torino l'anno 1899.

Gavelli Giacomo, Perugia. 1797. Practically unknown.

Gavoni Antonio, Modena. C. 1777. Built 'cellos and contrabasses of medium quality.

Gazzeri Domenico, Florence. 1682. Lute maker.

Gazzola Prosdocimo, Crespano. Born 1822, died 1884. Built excellent contrabasses and repaired instruments with much skill.

Gelmini Geminiano, Ferrara. 1508.

Gelmini Giovanni, Brescia. Born 1804, died 1864.

Joannes Gelmini
Brescianus Inventor
Anno 1863 No 26. (written labels).

Genova Giovanni Battista, Turin. 1765. Only one violin is reported.

Fecit Taurini Joannes
Baptista Genova 1765.

Gentile Michele, Lucca. 1883.

Gerani, Turin, ca 1750. A few medium quality instruments. Price 10—12.000 Kč.

Gerani N., Naples. 1790—1830. Good instruments coated with yellow varnish.

Gerani Paolo, Cremona. 1614. Little known lute and violin maker.

Geroni Domenico, Ostia near Brescia. 1800—1820. Good imitator of old masters. Applied red varnish. Price c. 8000 Kč.

Domenico Geroni Ostiano
fecit Anno 1817.

Gerosa Giovanni, Montegno (Sondrio), b. June 19, 1895. Good work, choice wood, alcohol varnish variously coloured, brown, golden yellow or red.

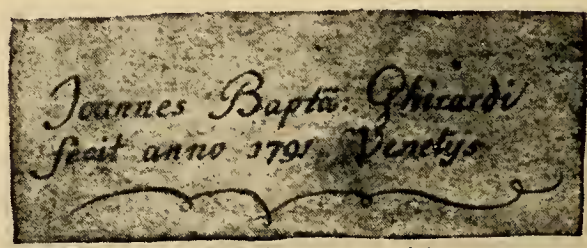
Gerosa Giovanni
fecit in Montegno
l'anno 1947

Gherardi Giacomo, Bologna. 1677. Only one fine, carefully built contrabass of his making is known.

Ghidini Carlo, Parma. 1746—1773.

Ghirardi Giovanni Baptista, Venice. 1791. Little known, violin maker.

Joannes Bapta: Ghirardi
fecit anno 1791
Venetijs.



Giacchetti Giuseppe. Rome. b. March 26, 1890, a pupil of Rodolfo Freddi, applies oil varnish of orange or golden-red colour.

Giacco Antonio, Osimo (Ancona), contemporary (since 1928) violin and guitar maker.

Giacco Antonio Liutaio
Osime Marche 1928.

Giacinti Celeste, Milan, 20th century specialist in guitar making.

Giacometti Giambattista, called "Del Violino" Rome 1586. He is reported to have made harps. It cannot be ascertained whether he built also violins, but his epithet "Del Violino" supports the supposition that he was also a violin maker.

Giacomo in Chioggia, ca 1346, mediaeval lute maker whose works have not come down to us.

Giacomo . . . Chioggia, another lute maker about the middle of the 16th century, probably descendant of the former.

Giamberini Alessandro, Florence, 1771. Good violin of that date; golden-yellow varnish.

Giamberini Claudio — perhaps a faked name, known from just one specimen.

Giamberini Giovanni Lodovico, Florence, 17th century. Lute maker, perhaps ancestor of Alessandro Giamberini.

Giamberini Simeone, Florence, 18th century. Amati and Stradivari models, arched or flat; golden-red varnish.

Giammarini Egidio, Ascoli, July 1, 1865—June 1, 1915 worked mostly for agents: violins etc. he varnished himself are brown or reddish-brown.

Gianmarini Egidio
Ascoli, Piceno 1898.

Gianni Alessio, Modena. 1793. His violins are reported to have a very good tone.

Giannini Fabrizio, Viareggio. Born in Arezzo 1912. Distinct model of his own, also inlaid specimens and good guitars.

Gianoli Domenico, Milan 1731. Good follower of the Cremonese masters. One of the "submerged" violin makers who was worthy of a better fate. Price 15.000 Kč.

Gianotti Achille, Sarazano c. 1870, dealer and repairer.

Giaroni Elviro di Venerio, Reggio Emilia, had one violin at the 1937 Exhibition in Cremona.

Gibertini Antonio, Parma, Genoa 1797—1866. Excellent imitator of Stradivari and Guarneri. As Guarneri model served him the violin of Paganini who considered Gibertini as a good master. The few surviving instruments corroborate the supposition that he applied himself more to repairing work than to the creation of new instruments. His violins have a good, strong tone. Deep red varnish, applied in thick coats. From 1833 he worked in Genoa. Price 12—16.000 Kč.

Restaurò e corresse nell'anno 1839 in Genova
Antonio Gibertini di Parma.
Premiato più volte in Milano con Medaglia etc.

Antonio Gibertini
Parma 18.

Gibertini Antonio fece in Parma anno 1840.

Gibertini Giuseppe, called "Paninino". Modena, 1800. Price 6—8.000 Kč.

Gigli Giulio Cesare, Rome 1721—1762. Worked sometimes on the pattern of Amati, but more often in the style of David Tecchler. Some of his, rather broad-edged works are good: their arching is higher than that of the instruments built by Tecchler. He applied



a red-yellow or red varnish. The best of his 'cellos and violins are the red ones. Price 60—80.000 Kč, 'cello more.

Julius Cæsar Gigli Romanus
Fecit Romæ Anno 1761

Gioffreda B., Turin 1860.

Giogetti Giovanni Antonio, Barga (Toscana) 1847.

Giombini Egidio, Jesi (Ancona) b. Oct. 25, 1907. Orange varnish with a reddish tint.

Giombini Egidio
Jesi 1949

Giordano Alberto, Cremona. 1725—1740. Worked on the pattern of Stradivari, but not with much success. The wood is not well selected. Broad edges, roughly finished purfling. His 'cellos, however, have a beautiful tone. Yellow-brown or red-brown varnish. Price 25.000 Kč, 'cello far more.

Al . . . to Giordano fecit
Cremonae 17..

Giordani Enrico, Genoa, exhibited two violins at Cremona in 1937.

Giorgi Nicola, Turin 1717—1760. Pupil of G. Cappa, but at the same time follower of Stradivari. Best are his violas and violas d'amour. Price 15—18.000 Kč.

Nicolaus Giorgi faciebat
Famini anno 17..

NICOLAUS GIORGIS
fecit Taurini Anno 1750

Giovannetti Leonardo, Lucca. Born 1816 at Lucca, died Nov. 30, 1884. He was a lawyer, a good musician and good amateur violin maker.

Leonardo Giovannetti
fece in Lucca Anno 18..

Giovannetti Lodovico, (a dr. med., surgeon), b. Sept. 13, 1893 in Montefiore dell 'Asso, amateur violin maker: individual work, varnish yellow or golden brown.

Giovannetti Luigi, Lucca ca 1840. Good violin maker. Price 8—10.000 Kč.

Giovanni Antonio, Padua, known only from a viola d'amour of 1744.

Giovanni Antonio Da
Padova Fecit Anno 1744.

Giovanni, Leghorn, — see Enrico Giovanni.

Giovannini Giorgio, Rome 1611. It is only known that he was a lute maker.

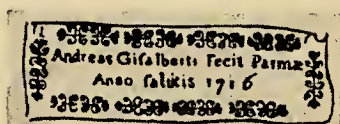
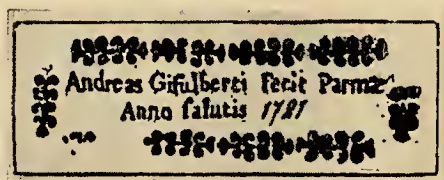
Girardi Mario, Trieste, exhibited a violin at Cremona in 1937.

Giraniani, Leghorn. Corrupted name, a fake, — see *Gragnani* Genaro.

Gisalberti Andreas, Cremona, Parma, Bozzolo. 1716, 1721. He was a pupil either of Mariani at Pesaro or of P. S. Maggini at Brescia. Built very good instruments in the style of Gasparo da Salò. His thinly coated orange-red varnish resembles that of the Cremonese.

Andreas Gisalberti
Cremonensis
fecit Bozzolo 1716.

(written).



Gisalberti Giulio Cesare, Bologna 1588. Lute maker. *Gitarino* dal (Chitarino) see *Petrobono*.

Giudici Antonio (I), Varese, b. Feb. 16, 1860 in Masnago, d. March 27, 1931 in Varese, son and pupil of Giovanni Guidici.

Giudici Carlo, called *Mezet*, Varese, b. in Masnago Aug. 8, 1894 son of Antonio I *Giudici*.

Carolus Giudici
cui cognomen *Mezet*
Varisii fecit anno 19..

Giudici Giovanni, called *Mezet*, b. Aug. 8, 1824 in Masnago (Varese) d. in Varese Nov. 26, 1903, is appreciated chiefly for his yellow contrabasses.

Guilani... Cremona, Saluzzo, ca 1660. Pupil of Nic. Amati. Good violas and excellent contrabasses.

Giulani Alessandro, Milan. Born in Rome Dec. 22, 1873, d. Apr. 1, 1933 in Milan, guitar maker.

Giulietti Armando, Milan, b. Sept. 29, 1903 in Rome. Son and pupil of Tullio *Giulietti*. Instruments covered with alcohol varnish of red colour.

Fece in Milano A
Armando Giulietti G
L'ANNO 1939

ARMANDO GIULIETTI
FECE IN MILANO L'ANNO 1948
AG

Giulietti Tullio, Milan, b. in Rome Dec. 22, 1873, d. Apr. 1, 1933 in Milan. Guitar and mandolin maker.

TULLIO GIULIETTI
FECE IN MILANO L'ANNO 1930

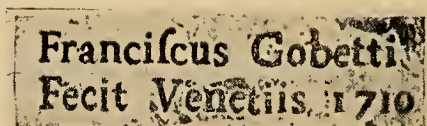
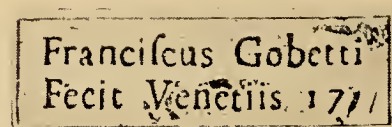
Giusgnani Raffaele, Arezzo and Terni. Born ca 1870. *Giusti* Giovanni Baptista, Lucca 1682—1693. Lute maker of very careful workmanship.

Joannes Baptista Giusti
Lucensis faciebat anno 1693.

JOANNES BATISTA GIUSTI LUCENSIS FACIEBAT 1681.
(written).

Gobetti Francesco, Venice. 1690—1732. He is reported to have been a pupil of Stradivari, but worked, very skilfully, also on the pattern of Amati. He built his instruments with a moderate arching and in a rather short, broad, characteristic shape. Very fine wood, delicately and neatly carved scrolls, sound-holes cut in the style of F. Ruggeri. Applied a wonderful varnish, as a rule pale red, but also deep red or amber-coloured. His violins are coveted concert instruments. Price 100—160.000 Kč.

Franciscus Gobettus
Venetijs Fecit Anno 17..



Gofriller Antonio, Venice 1730. His instruments are inferior to those of his namesakes.

Antonio Gofriller
fecit in Venezia 1730.

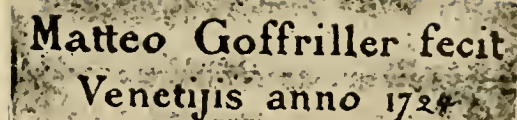
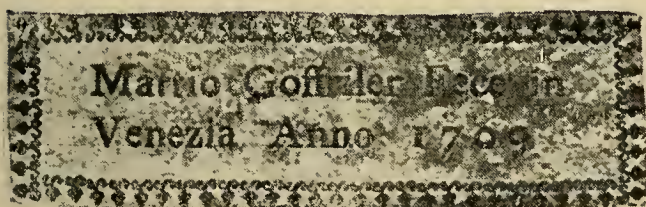
Goffriller Francesco, Venice, Udine. 1660—1740. Brother of Matteo *Goffriller*, with whom he jointly

worked. He built very valuable instruments, with yellow-brown varnish. Price 100—120.000 Kč.

Goffriller Matteo, Venice, 1690—1742. His first works were in the style of the Tyrolese school, otherwise he worked on the patterns of Stradivari and Carlo Bergonzi. He made the purfling and edges broader, the sound-holes elegant and cut in a vertical position; large, beautifully carved scrolls, exemplary workmanship; faultless fine-grained wood. The back is mostly made of one piece. Beautiful and of powerful tone are his 'cellos, for the back of which he used beautiful curled maple, rarely poplar wood. These 'cellos are first class concert instruments and equal those of Carlo Bergonzi. Excellent varnish, red-brown, sometimes darkened to a certain degree, sometimes colour of old gold, yellow-brown and red. Price 120—240.000 Kč., 'cello more.

Dimensions of violins by Mat. Goffriller:

| | 1693 | 1700 |
|-----------------|---------|-----------|
| Length of back | 350 mm. | 356 mm. |
| Width of top | 166 mm. | 166 mm. |
| Width of centre | 111 mm. | 105.5 mm. |
| Width of bottom | 223 mm. | 205.5 mm. |



Gondolo Giorgio, Turin 1884.

Gonzales Aurelio, Rome. b. March 17, 1908.

AURELIO GONZALES
PREMIATO CON MEDAGLIA d'ARGENTO
e diploma d'onore al Concorso Nazionale Liutai
fece in Roma l'anno 1930

Gori Pietro, Rimini (Forli) 1820. Second-rate instruments.

Gorrieri (Corieri) Antonio, Padua 1802.

Gottardi Antonio, Treviso. 1878.

Gotti Anselmo, Ferrara, b. Nov. 2, 1902, pupil of Ettore Soffriti, is working on the patterns of Stradivari and Guarneri and applies a red oil varnish.

Gotti Emiliano, Ancona. ca 1770. Worked on the pattern of Jacob Stainer, at a later state in the style of the Italian school. He built his instruments with a high arching and applied yellow-brown varnish. Beautiful, carefully carved scrolls, small sound-holes, cut in the fashion of Stainer. He used carefully selected wood, especially for the back of his instruments. Rare.

AEMILIAN Gotti, Ancona
1770.

Gotti Orsolo, Pieve di Cento (Ferrara) Born Sept. 1, 1867 at Pieve di Cento, d. Aug. 2, 1922. Pupil of Carlo Carletti; chestnut-brown spirit varnish. Some of his instruments, imitations of Gagliano, Stradivari, Cerutti. Montagnana etc. are said to be much in demand.

Gotti Orsolo
Pieve di Cento 1920
(Ferrara)

Gouvernari Antonio, Cremona. 1600—1601. The larger model of his violins has a medium arching and is coated with olive-yellow varnish. Beautiful scrolls, sound-holes after the fashion of Nic. Amati, but longer. Valuable, if preserved.

Antonius Gouvernari
Cremonensis Faciebat Anno 16..

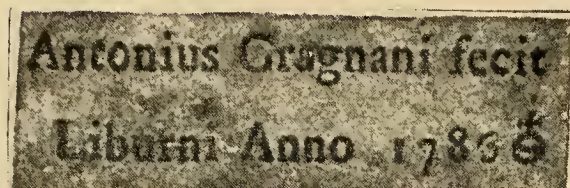
Govoni Guglielmo, Pieve di Cento, b. Dec. 25, 1911, orig. cabinet maker, then imitator of Stradivari and Guarneri de Gesù in all details of shape and colouring.

Grado Gaetano da Naples. Guitar maker.

Gragnani Antonio, Leghorn. 1741—1800. Worked on

the pattern of Nic. Amati; his model is large, arching full, sides higher than usual, edge narrow, purfling neatly finished, scrolls tastefully cut and sound-holes longer than those of Nicolo Amati. He used a very good golden-yellow, deep-yellow, light-brown or red-yellow varnish. The best of his instruments are coated with red-yellow varnish. They are outstanding for their beautiful, mellow tone of good carrying power. The wood is not always of the best quality. Price 30—50.000 Kč.

Antonius Gragnani fecit
Liburni anno 17..



Gragnani Gennaro, Livorno, (Leghorn). C. 1730. Brother of Antonio Gragnani. Good workmanship, resembling that of Antonio. Beautiful yellow varnish; the labels are often handwritten. Price 30.000 Kč.

Januarus Gragnani fece
Lib. Anno 17..

Gragnani Jacopo, Livorno. 1743.

Gragnani Onorato, Livorno. 1785—1799. Son of Antonio Gragnani. His workmanship is not of masterly finish. Price 10—15.000 Kč.

Onorato Gragnani
Figlio d'Antonio
Fatto in Livorno il 1799.

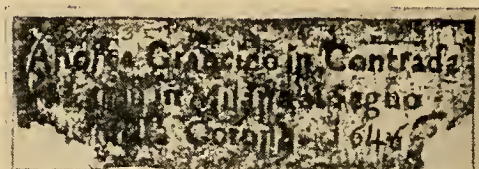


Gramino Giovanni, Milan. 1722—1724. Known only from two violins kept formerly at Wiesbaden. Suspicious. — See Lüttgendorff.

Giovanni Gramino
Milano 1724.

Grancino Andrea, Milan, c. 1646. Built very good instruments.

Andrea Grancino in Contrada
Larga in Milano al Segno
della Corona 16..



Grancino Francesco, Milan. C. 1690—1746. Younger son of Giovanni. Worked on his father's pattern and in the style of Amati. Good instruments; best are his violas and 'celli. Fine wood, yellow or dark-red varnish of good quality. His instruments have a mellow, clear tone. Cheaper specimens also sound very well; their purfling is not inlaid, but engraved.

Gio Battista & Francesco fra Grancini
In contrada larga di Milano 17..

Francesco Grancino Figlio
Giovanni fecit Mediolani 17..

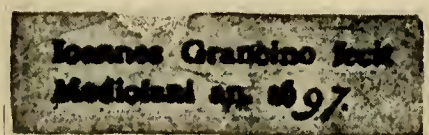
Grancino Giovanni I., Cremona. C. 1645—1682. Perhaps a brother of Andrea. Learned the craft at Cremona. Worked freely on the pattern of Amati, but followed also old Tyrolese masters.

Giovan Grancino
in Cremona 1682.

Grancino Giovanni II., Milan c. 1675—1737. Second son and pupil of Paolo Grancino. His style resembles that of his brother and companion Gio. Battista. He worked on the smaller pattern of Amati and used fine wood. The arching of his instruments is higher and broader than that adopted by his father. The varnish is yellow or, more often, yellow-brown, rather dry. So far as the tone is concerned, his instruments are fit for concert halls, especially his 'cellos are excellent. Price 30—50.000 Kč. 'cello more.

Fratelli Grancini in Contrada
larga di Milano al Segno della
Corona 16..

Gio Grancino al Segno della Corona
in contrada larga di Milano fece 1699.



Grancino Giov. Battista I, Milan, Ferrara c. 1669—1710. First-born son of Paolo. Worked better than his father and was perhaps a pupil of Joseph Guarneri, Fil. Andreae of Cremona; may have worked also for this master. His beautiful instruments, with low arching, are built on a larger pattern. Delicately finished purfling, fine resonant wood, golden-yellow or orange-coloured, often reddish varnish, mellow and powerful tone. According to Hamma & Co.'s statement some instruments, recognized as his particularly good creations, are labeled as Joseph Guarnerius, fil. Andreae, which proves that he really worked with Guarneri. Hamma values these instruments at 15—20,000 marks, which would amount to 120—160,000 pre-Munich crowns. Otherwise, the price of his violins is 50,000—65,000 Kč.

Giov. Bapt. Grancino, Filius
Paoli, fecit in Ferrara 16..



Grancino Giov. Battista II, Milan. C. 1697—1735. Eldest son of Giovanni Battista I (1669—1710), worked jointly with his brother Francesco in the workshop bequeathed to them by their father. Good workmanship. Varnish for the most part deep red.

Grancino Giovanni Battista III. Mantua. (1727?). Perhaps a son of Gio Battista Grancino II. (1697—1735). Rather high-arched model, chestnut-coloured varnish. Broad, yet beautifully finished purfling; the sound-holes are usually not well cut, whereas the flat scrolls are neatly carved.

Grancino Gramino, Milan. C. 1722. His instruments possess a medium arching, gracefully carved scrolls.

The belly is coated with yellow-brown, the back with yellow varnish. Beautiful smooth tone of good carrying power.

Gramino Grancino
in contrada Larga di Milano
1722.

(written)

Grancino Paolo, Milan. C. 1665—1692. Pupil of Nic. Amati, whom he imitated freely and in a rather good way, although he failed to equal the quality of his master's instruments. His model has a flatter arching, broader edges, shorter corners, long, broad, plain-looking sound-holes. The wood is not always faultless. The back and sides of his larger instruments, especially the 'cellos, are often of poplar wood. Good yellow or red-yellow varnish. His instruments sound very well; particularly excellent are his violas. Price 40—60,000 Kčs.

Giovanni Grancino (1645—1682) is the oldest known violin maker of the Grancino family. We do not know whether Andrea (c. 1646) was his brother or son. Which of the two was father of Paolo Grancino, is also uncertain. Giovanni Grancino continued to live in Cremona even after Paolo had taken over the shop left by Andrea in Milan. Paolo's sons Giambattista (Giovanni Battista I, 1669—1710), and Giovanni II (1675—1737) worked in Milan, as did also Francesco and Giambattista II, sons of Giambattista I. It has not been fully proved that Gramino (c. 1722) was a son of Giovanni Battista II, but it seems probable. Giambattista III (c. 1727) moved to Mantua at the time when three others, viz. Giambattista II, Francesco and Gramino were all active in Milan; he may have been superfluous. Another possible conjecture is that Gramino and Giambattista III were sons of Francesco.

Grandi Luigi, Pisa. Ca 1874. Little known violin maker.
Grappelo Giovanni Marco, Ferrara. 1566. Very old master. Dark yellow varnish.

Joannes marcus.

Grasso Arturo Salvatore, Catania, Sicily. Worked (1930—39?) on the patterns of Amati, Stradivari, Guarneri, Gagliano, then passed over to the wholesale production of guitars. As such he is best known.

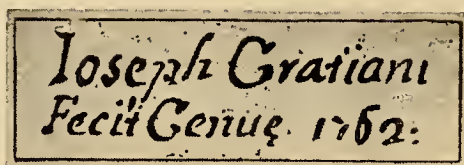
Arturo Grasso
fece in Catania anno 1930.

Grasso Toscano Santi, Catania, father of the former, founder of a reputed atelier for guitar and mandolin production.

Grasso Vincenzo, Rome, contemporary violin maker.



Gratiani Giuseppe, Genoa. Ca 1762. Instruments of good workmanship and tone.



Grandi Luigi, Pisa. C. 1874. Little known violin maker. of strong lustre; medium workmanship; tone of no particular carrying power. Price 10—15.000 Kč.

Luigi Gregori fece in Bologna
Anno 18..

Gricca Alfonso, Ferrara. Ca 1591.

Grilli Giuseppe, Arezzo. Ca 1742. Instruments of average quality. Price 10.000 Kč.

Joseph Grilli Aretti
Fecit anno 17.. No..

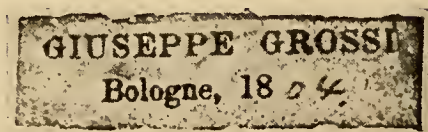
Josephus Grilli
Aretti 1742.

Grimaldi Carlo, Messina. C. 1681. Pupil of M. Albani. Reportedly good instruments.

Grimaldi O. lived at Catania (Sicily). Otherwise unknown.

Griseri Filippo, Florence. C. 1650. Perhaps a German from Füssen: this supposition is corroborated by the somewhat angular shape of his instruments and by other features characteristic of the German workmanship of that time.

Grossi Giuseppe, Bologna. C. 1803—1804.



Grossi Gualtiero de, Naples. Mandolin maker.

Grulli Pietro, Cremona. Born 1870, died Oct. 27, 1898.
A dexterous violin maker who died too young.

Guadagnini

name of a renowned family of violin makers whose genealogy we quote first:

Giuseppe
Guadagnini
ca 1597

Lorenzo
I
b. 1695
d. 1760

Giovanni
Antonio

Giovani
Baptis.
I
b. 1705
d. 1770

Giovanni
Baptista
II
b. 1711
d. 1786

Giuseppe I
"Soldato"
b. 1736
d. after
1805

Gaetano
I
1775—
1831

Lorenzo
II.
Ca 1790

Carlo
1780—
Ca 1839

Felice
I
Ca 1835

Felice II
b. 1830

Gaetano
II
1835—
1852

Giuseppe
II
1884—1900

Antonio
b. 1831
d. 1881

Francesco
1889—
1937

Giuseppe
III
1890—1900

Paolo
b. 1908
d. 1942

Guadagnini Antonio, Turin. Born 1831, died 1881. Son of Gaetano II. Guadagnini and grandson of Carlo G. A talented and skilful descendant of the old masters. His sons were Francesco and Giuseppe. Rich tone.

Antonio Guadagnini fece A*G
Torino, anno 1851 T

Guadagnini Carlo, Turin, Lived 1780—1839. Son of Gaetano Guadagnini. Worked on a large, broad, rather flat, broad-edged model. His workmanship is not outstanding, but he chose very good wood. No 'cello extant, and only few other instruments, for Carlo Guadagnini devoted himself more to repairing work than to the making of new instruments. His

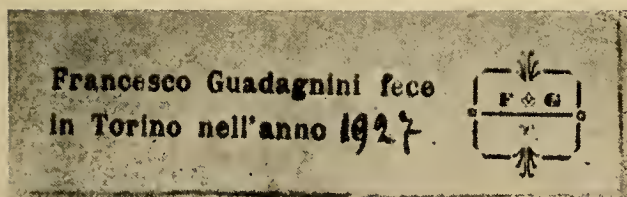
sons were: Gaetano, Giuseppe and Felice. Price 80.000 Kč.

Guadagnini Felice I, Turin. Ca 1834. Probably son of Gaetano and grandson of Giov. Battista Guadagnini (II). His identity with Felice Guadagnini, born about 1830, which possibility was supposed by Lüttgendorff, is improbable. On his labels he used the epithet: Nepos. Joan. Bapt. Worked on the pattern of his father, who seems to have apprenticed him. His instruments have a flat arching.

Guadagnini Felice II, Turin. Born about 1830. Son and pupil of Carlo Guadagnini. Careful workmanship, beautifully carved scrolls, red-brown or yellow-brown varnish of good quality. Violins of his making have a powerful, smooth tone. Price from 30.000 Kč. upwards.

Guadagnini Francesco, Turin, Via S. Teresa 15, 1863—1937. Son and pupil of Antonio Guadagnini. An expert and skilled master who exhibited a beautifully finished quartet at Cremona in 1937. Worked on the model of Giambattista Guadagnini II (1711—1786). The quality of his beautiful, brilliantly red varnish comes up to that applied by his ancestors. He worked alone without helpers, only after 1918 one of his three sons, Paolo, assisted him.

Francesco Guadagnini fu Antonio F. G.
fece in Torino anno 1910 T.



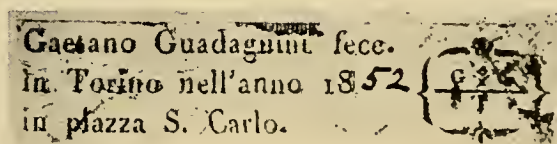
Guadagnini Gaetano I, Turin, c. 1775—1831. Son of Giov. Battista II. Built, with accurate workmanship, mostly instruments of a medium, flat pattern. For his work he chose fine wood and applied a good red or yellow-brown varnish. His instruments have a powerful, smooth tone. Prices of genuine specimens vary from 45 to 65.000 Kč., whereas other (perhaps more numerous), instruments made by some un-

known Italian violin maker and provided with Guadagnini's label, should fetch far lower prices. In 1908, an original violin was sold at the price of 3.500 K Austrian currency.

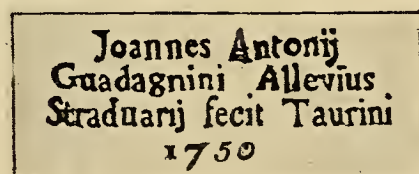
J. B. Guadagnini Filius
Taurinis fecit 1775.
Gaetano Guadagnini.



Guadagnini Gaetano II, Turin. Ca 1835—1852. Eldest son of Carlo Guadagnini. Good and conscientious work on a large flat pattern.



Guadagnini Giovanni Antonio, Turin. Ca 1750. Brother of Lorenzo I. Guadagnini. Excellent instruments, rare.

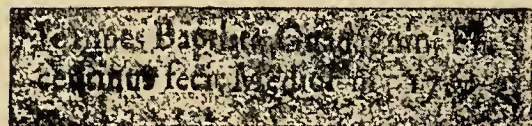
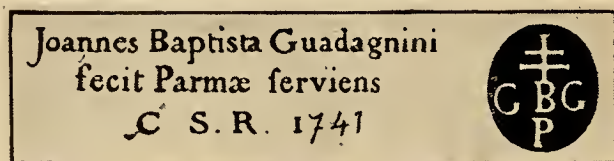
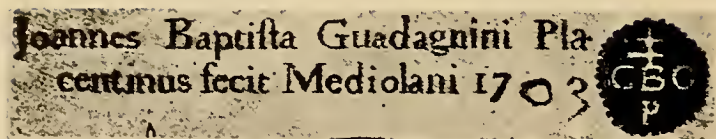


Guadagnini Giovanni Battista I, Milan, Parma. Born about 1685 at Piacenza, died after 1770. Brother of Lorenzo Guadagnini, with whom he worked for some time at Piacenza. From 1750 on he lived at Milan, later at Parma. Worked with great care in the style of Stradivari and Amati, building mostly middle-sized, moderately arched instruments. Very carefully finished purfling. His typically cut sound-holes are long, somewhat open in the style of Giuseppe Guadagnini and beautifully rounded off at the bottom. He mostly used red, but also yellow-red and golden-orange varnish. His creations, particularly the 'cellos, built on a rather small pattern 730—740 mm. long, are excellent concert instruments. Price 320.000 Kč. and more.

Dimensions of violins by J. B. Guadagnini I.

| | 1740 | 1750 | 1750 |
|-----------------|-----------|-----------|---------|
| Length of back | 356 mm. | 350 mm. | 356 mm. |
| Width of top | 169.5 mm. | 166.5 mm. | 164 mm. |
| Width of centre | 111 mm. | 111 mm. | 107 mm. |
| Width of bottom | 207 mm. | 205 mm. | 206 mm. |

Questo corretto e fatto al Convento da me
Gian Battista Guadagnini Piacentino
in Milano.



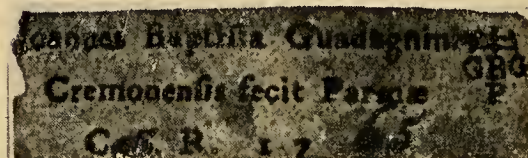
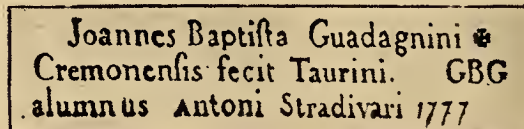
Guadagnini Giovanni Battista II, Placentia (Piacenza), Milan, Cremona, Parma, Turin. Born 1711 at Cremona, died Sept. 18, 1786 in Turin. 1740—50 Piacenza, 1750—58 Milano, 1758—60 Cremona, 1760—70 Parma, 1770—86 Torino.

Son of Lorenzo Guadagnini, reportedly pupil of Stradivari (as was his father), although he is also said to have been his father's pupil. He worked very carefully in the style of Stradivari, building, for the most part, instruments with a flat arching. He made the backs of two pieces and used fine wood. The broad purfling is executed in a fine way, the edges are very well finished. The sound-holes, following freely the pattern of Stradivari, are beautifully executed, the lower openings characteristic, oval. Beautiful, rather powerful scrolls in the style of Stradivari. He applied a wonderful golden-yellow or deep red varnish; less valuable instruments are coated with a harder brown varnish. His best works were made after the year 1761. In so far as the tone is concerned, instruments of his making are magnificent, much admired first-class concert violins (except those coated with brown varnish which may have been some sort of cheaper merchandise). After his father's death he moved to Turin. With Lorenzo G the greatest master of the family. Price of violins 320.000 Kč. and more. In Vienna, a violin of his

making was sold, in 1911, at the price of 16.500 K, old Austro-Hungarian currency.

Dimensions of his violins from different years

| | 1779 | 1771 | 1775 | 1778 | 1777 |
|-----------------|------|-------|-------|-------|-------|
| Length of back | 357 | 356 | 354 | 354 | 357 |
| Width of top | 166 | 161.5 | 166 | 167.5 | 165.5 |
| Width of centre | 205 | 201 | 204.5 | 206 | 204 |
| Width of bottom | 111 | 106 | 108.5 | 112.5 | 110 |



Guadagnini Giuseppe I., Brescia. C. 1697. Very good workmanship. Size of his violins: length of back 357 mm., width above 170 mm., width of centre 109 mm., width below 209 mm.. High sides; large, delicately carved scroll; transparent red-brown varnish.

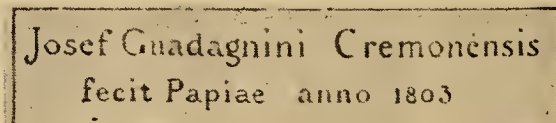
Guadagnini
fecit Brescia 1697.

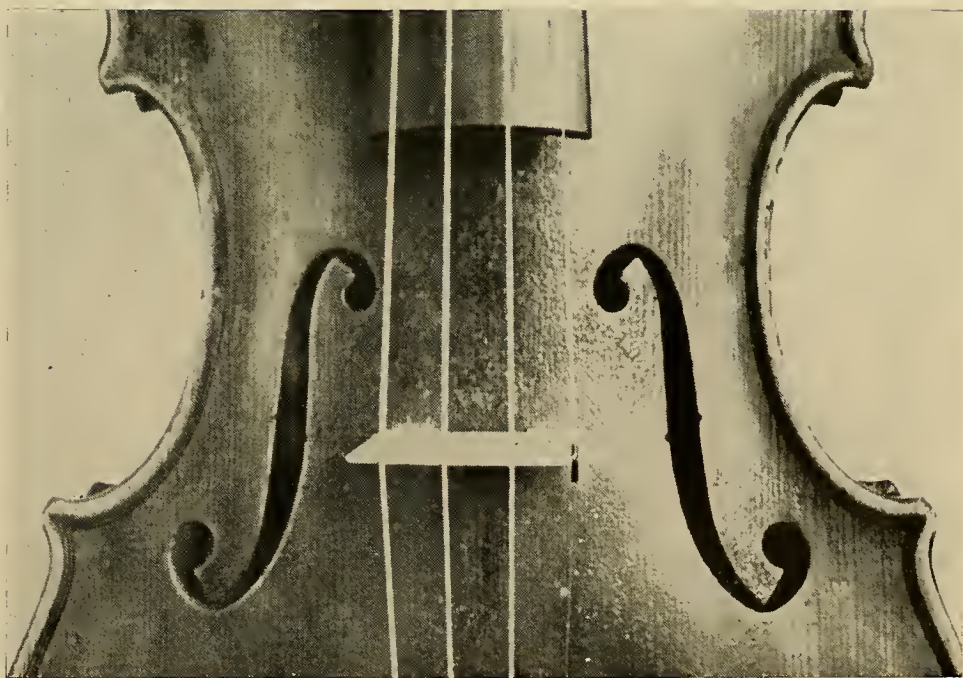
Guadagnini Giuseppe II., called "Il Soldato", Milan, Como, Parma, Pavia. Born 1736, died after 1805. Son and pupil of Giov. Bapt. Guadagnini I. Worked on the patterns of different masters, but mostly in the style of Stradivari and Guarneri de Gesù. Low arching, broad model, rather wide edges, strong, sometimes double, purfling; fine hard wood, good workmanship. Sound-holes beautifully cut, somewhat in the fashion of Guarneri. He applied a yellow, deep yellow, red and orange-coloured varnish. In 1760 he went to Parma and in 1790 he was at Pavia. The tone of his instruments is outstanding. Price 50—80.000 Kč.

Josef Guadagnini Cremonensis
fecit Papiæ anno 1790.

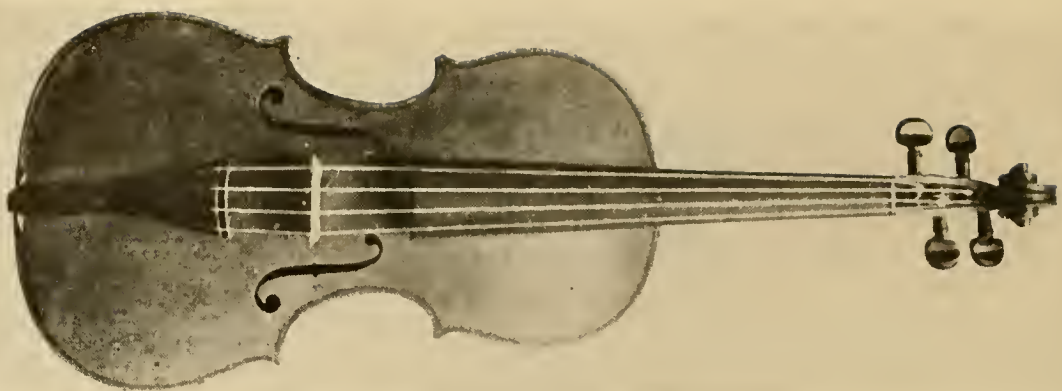
Giuseppe Guadagnini
figlio di Giov. Battista.

Giuseppe Guadagnini fil.
Joannes Baptista Parmæ 1768.

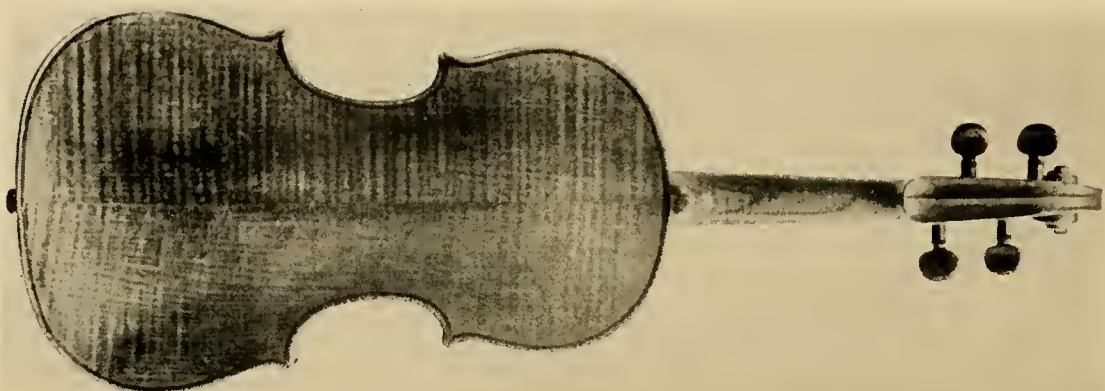




67. Eugenio Degani, Venezia, 1875

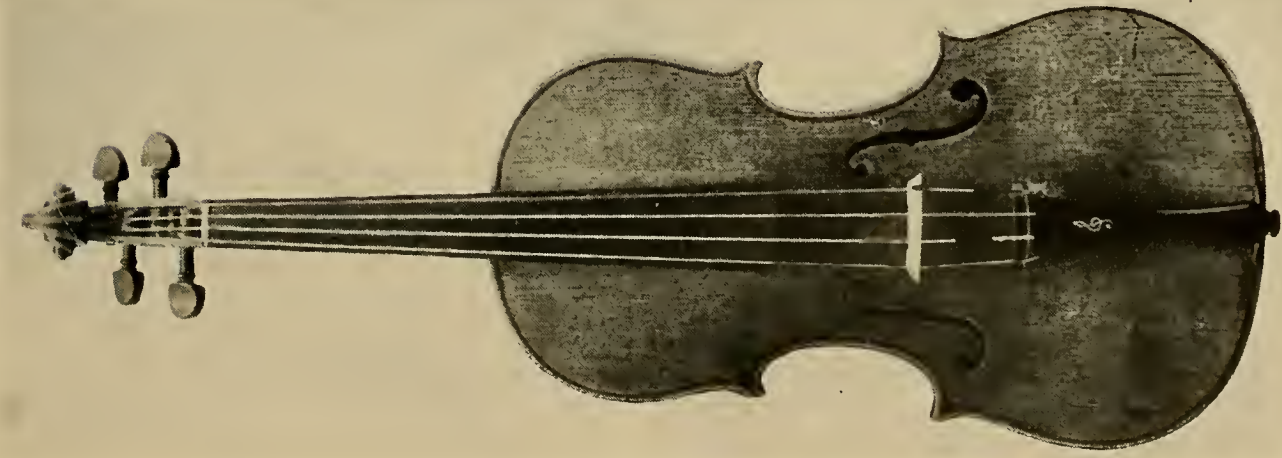


68. Franciscus de Emilianis, Roma, 1734



69. Alessandro Despines, Taurini, 1840

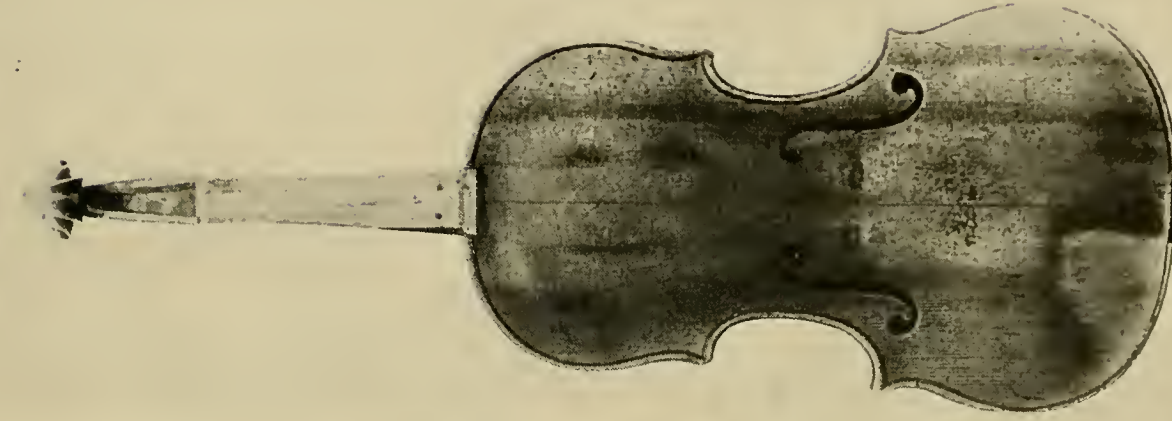




70. Alexander Gaglianus fecit Neap., 1710



71. Alessandro Gagliano, Neap., 1743



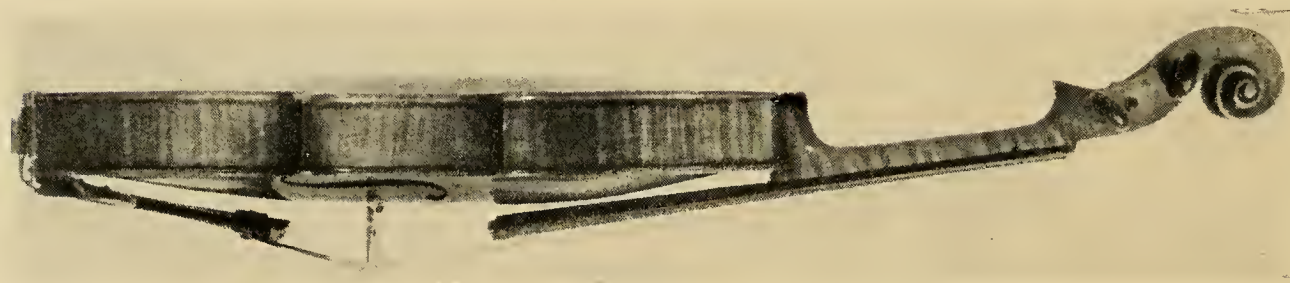


72. Viola: Ferdinandus Gagliano, Neap.



73. Cello: Ferdinandus Gagliani





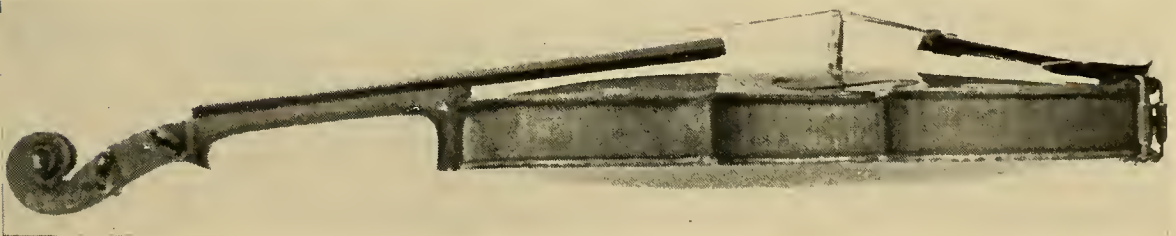
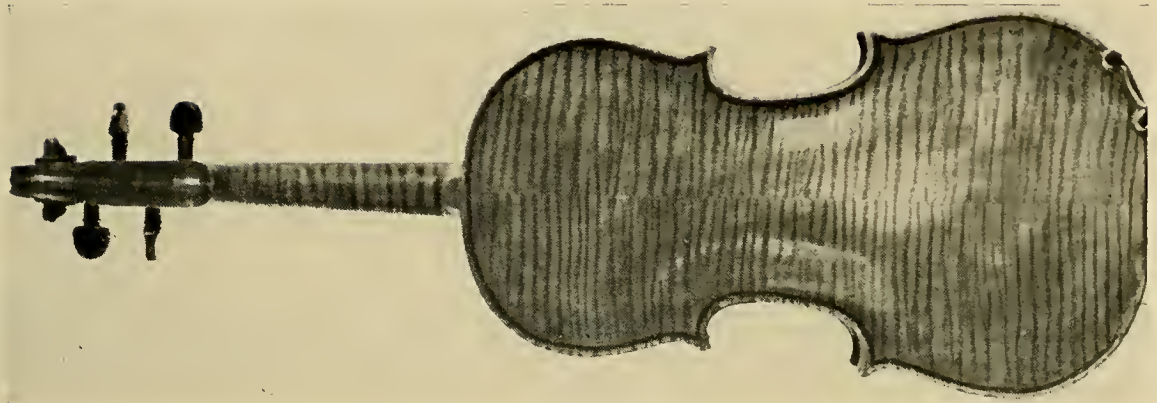
74. Ferdinandus Gagliano, 1760



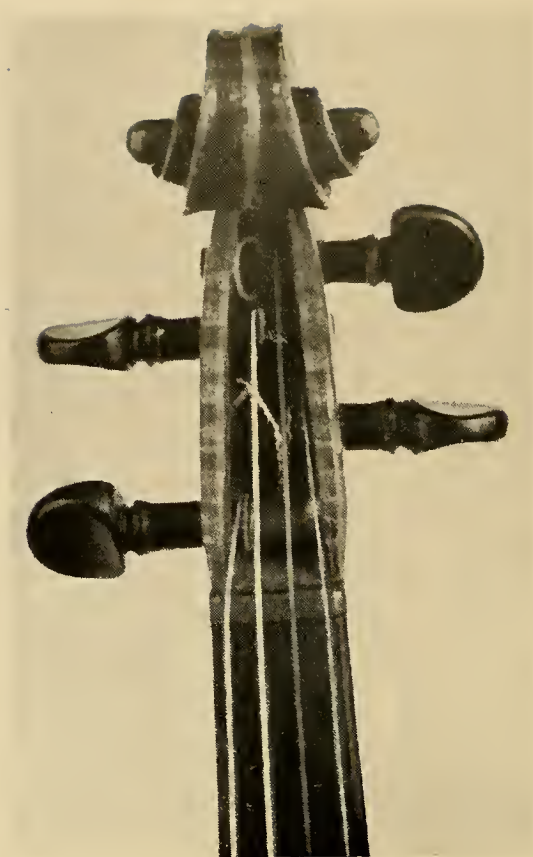
75. Ferdinandus Gagliano, 1760



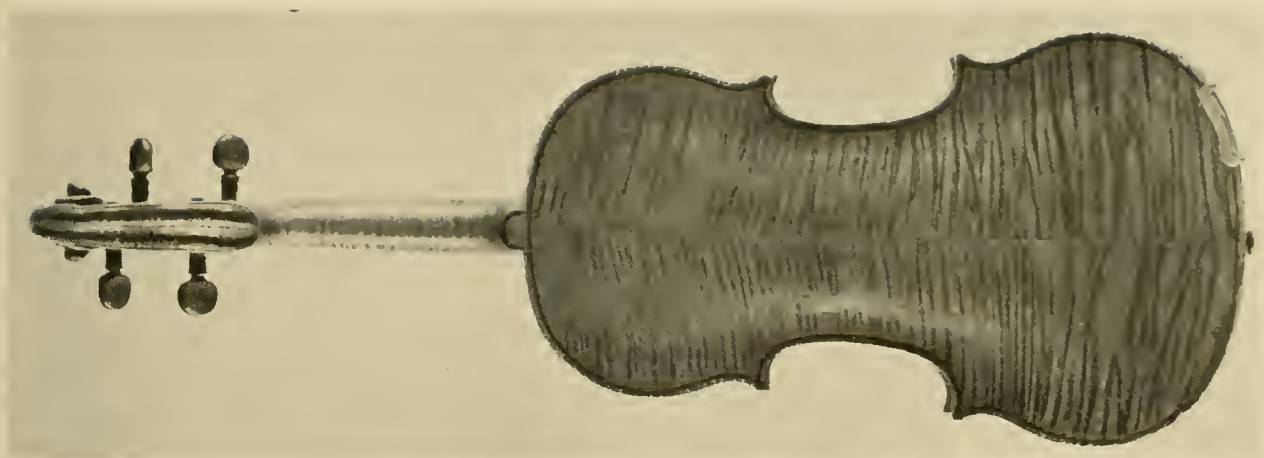
76. Januarius Gagliano, 1755



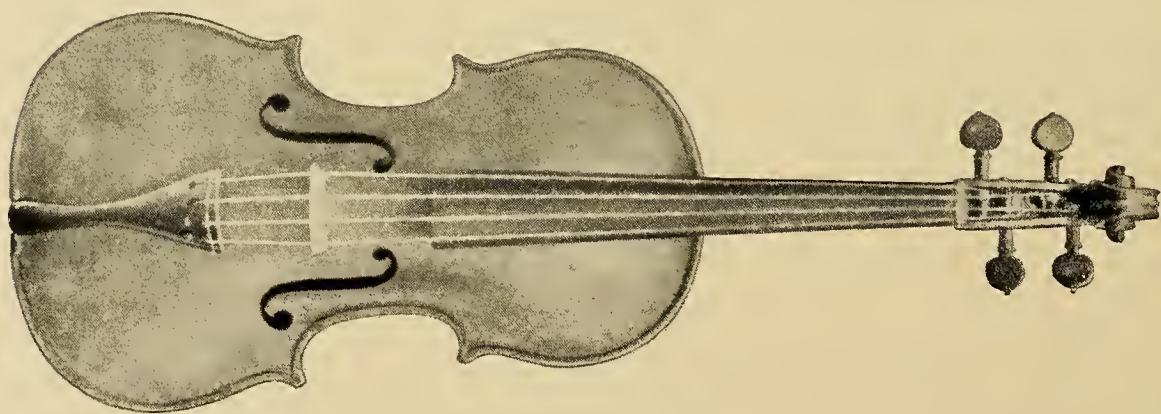
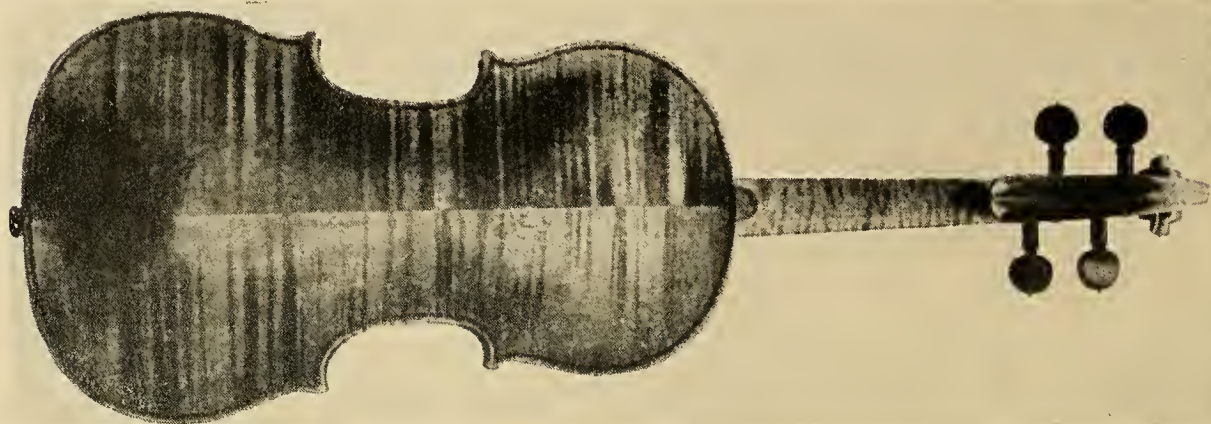
77. Joannes Gagliano, 1801



78. Joannes Gagliano, 1804



79. Joseph Gagliano (viola Herold)



80. Joseph Gagliano, 1758

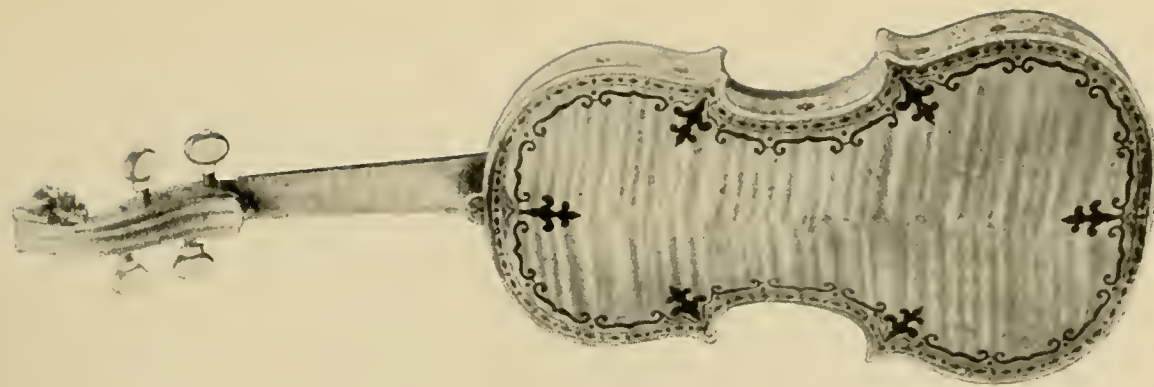
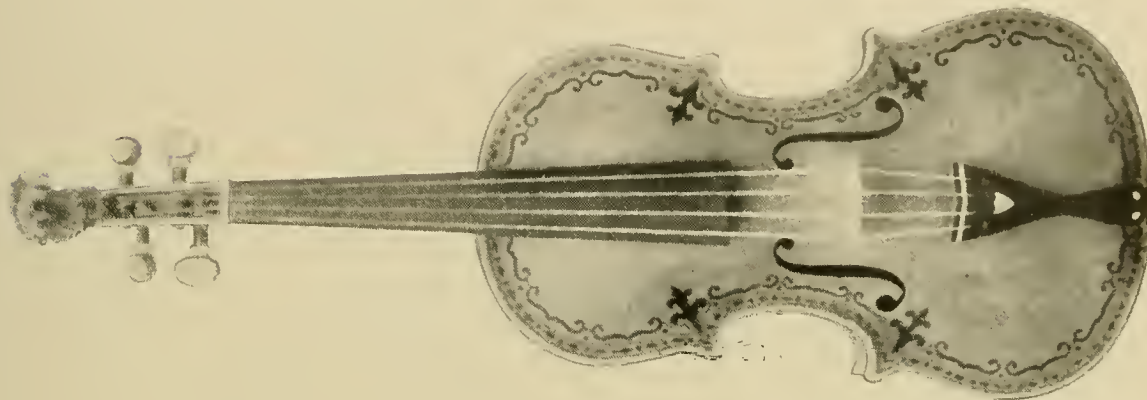
81. Joseph Gagliano, Neap., 1786



82. Cello: Nicolaus Gagliano, Neap., 17 ..

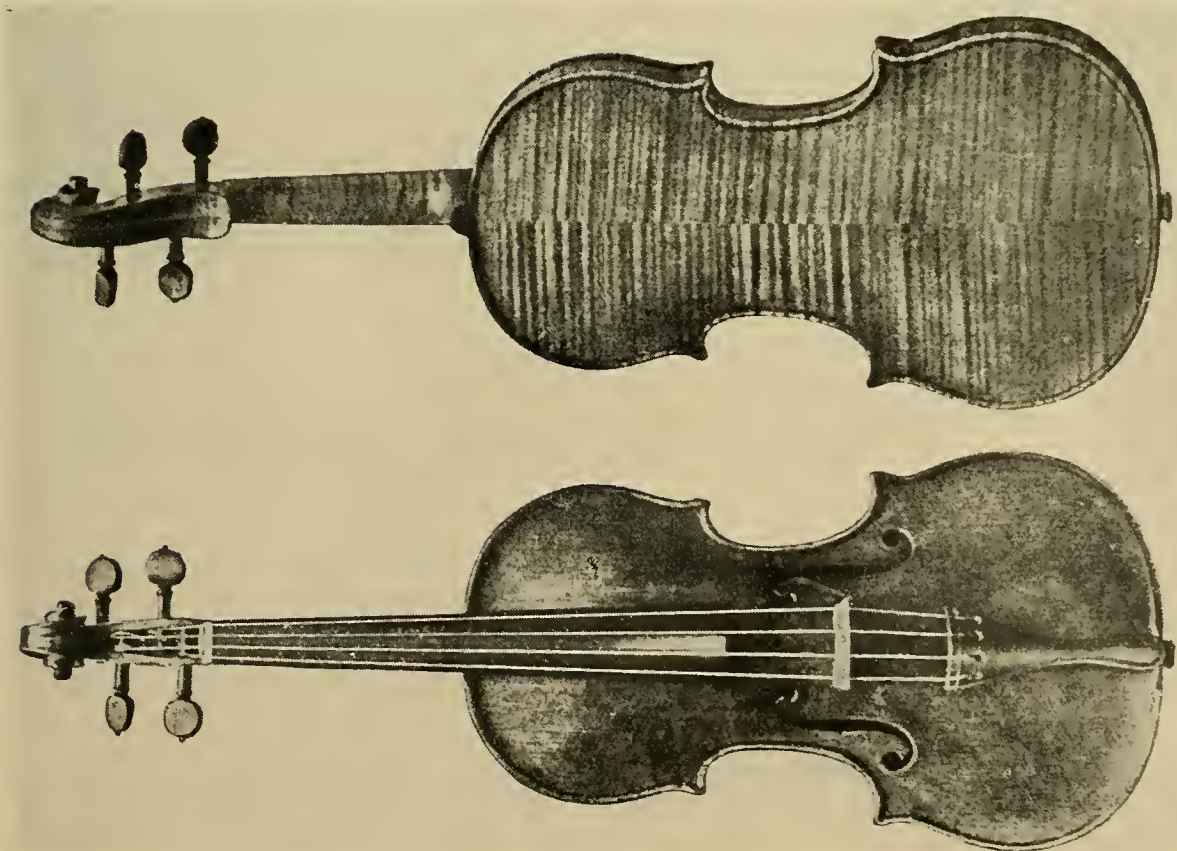


83. Nicolaus Gagliano, 1711





84. Nicolaus Gagliano, 1723



85. Nicolaus Gagliano, 1723

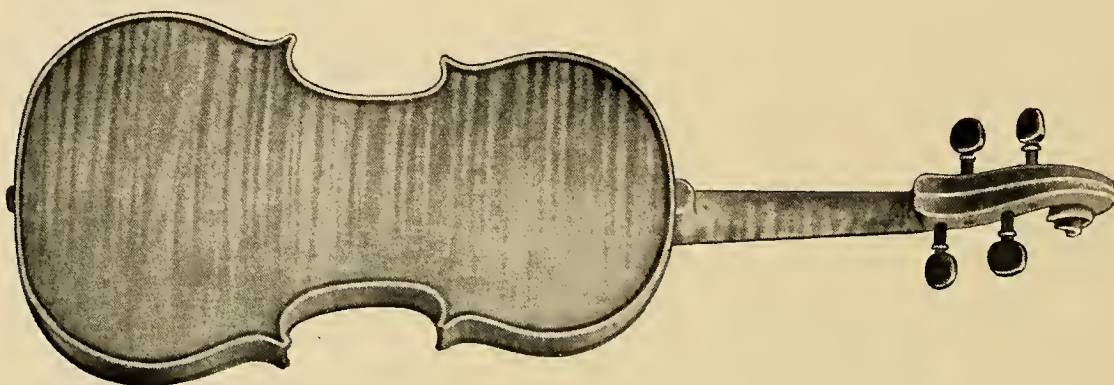


86. Nicolaus Gagliano, 1725

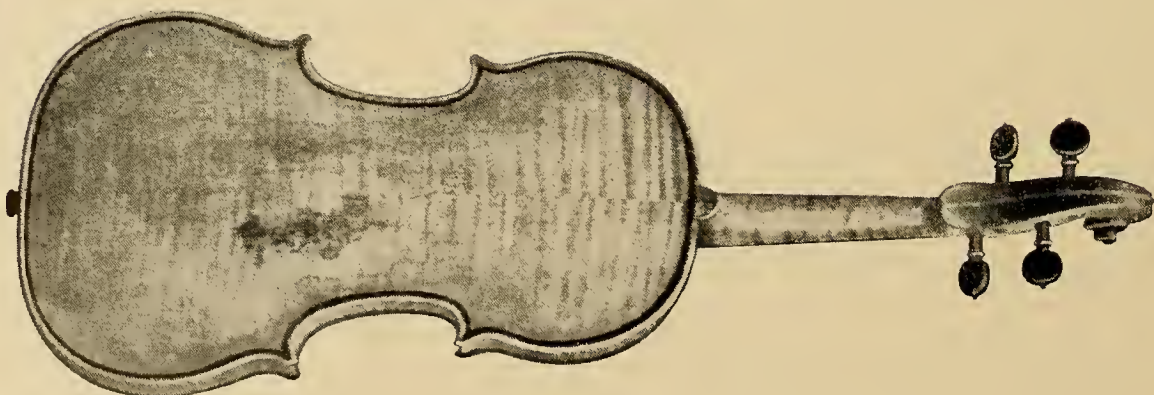


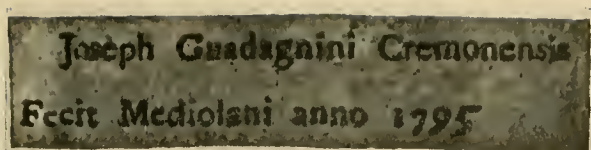


87. Nicolaus Gagliano, 1732



88. Nicolaus Gagliano, 1732



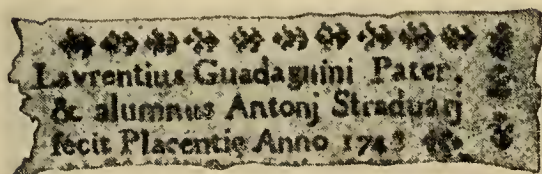
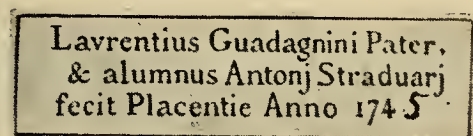


Guadagnini Giuseppe III, Rome, Turin. Ca 1884—1900. Built violins and 'celli on the older models of the Guadagnini school.

Guadagnini Giuseppe IV., Turin. Ca 1890—1900. Son of Antonio Guadagnini. Good workmanship.

Guadagnini Lorenzo I. Cremona, Piacenza. Born about 1695, died after 1760. He is reported to have been a pupil of Stradivari and for years his assistant. His large pattern, which is broad, with a fine arching, as well as his medium model are beautifully shaped. The delicately worked edges and the neatly finished purfling enhance the beauty of his instruments. The sound-holes are neatly cut in a way, which reminds both of Guarneri and Stradivari; the rather broad scrolls are carved on the pattern of Stradivari. Fine varnish, mostly orange. The magnificent tone of his instruments proves that he was a great master. Price 160.000 Kč. and more.

Laurentius Guadagnini Cremonae
Alumnus Stradivari fecit Anno Domini 17..



Guadagnini Lorenzo II., Turin. Ca 1790. Son and pupil of Giamb. Guadagnini II. of Piacenza. Exemplary workmanship, gracefully carved scrolls, wonderful bright golden-yellow varnish.

Lorenzo Guadagnini figlio di Giovanni Battista
fecit in Turino an. 1790.

Guadagnini Paolo, Turin, b. May 2, 1908, d. Dec. 28, 1942, son of Francesco Guadagnini. Violin maker who exhibited three violins of fine appearance at Cremona in 1937. In that year he was working jointly with his father in Turin, Via S. Teresa 15.

Gualzatta Benedetto, Rome. Ca 1716—1726. Violin and lute maker whose works cannot be called masterpieces.

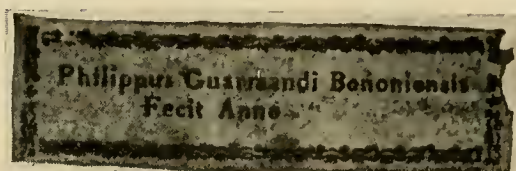
Guardelli Brothers, Rome 19th century. Two brothers, who worked jointly and whose instruments are of average quality.

Guargnal Rodolfo, Gradisca (Gorizia), Via Boschetto 40, 20th century. Violin maker who exhibited a violin at Cremona in 1937.

Guarino Battista, Ferrara. Ca 1445. Ancient lutanist and lute maker.

Battista Guarinus ad Petrum Bonum Chitarristam rarrisinum.

Guarmandi Filippo, Bologna. Ca 1795. Little known violin maker, lutanist. Price 8.000 Kč.



Philippus Guarmandi Bonoiensis
fecit Anno 1795

Guarneri — a famous family of violin makers.

Bartolomeo
died 1687

Andrea
1626—1698

| | | |
|---------------------------|---------------------|---|
| Pietro Giov. 1655—1720 | Ubaldo (1683) | Giuseppe Giov. Baptista 1666—1740 |
| Giuseppe (1706—1714) | Pietro 1695—1762 | Giuseppe del Gesù 1687—1744 |

The pedigree of the Guarneri family has been established by the brothers Hill in the great work quoted in the preface. Giuseppe II (i. e. Joseph Guarneri del Gesù) was no outsider, but a son of Giuseppe I called Joseph Guarneri filius Andreae. Giovanni (Joannes) Guarneri, who lived in Cremona ca 1590, may have been a brother of Bartolomeo, the father of Andrea (1626—1698). Sons of the latter were Giuseppe I (1666—1739), Pietro (Petrus Guarnerius I) and Ubaldo (1683).

Giuseppe I had two sons: Giuseppe (del Gesù, 1687—1744) and Pietro II (1695—1762). But there was yet another Joseph (see below).

Guarneri Andrea, Cremona. Born about 1626, died Dec. 7, 1698. Son of a Bartolomeo Guarneri, the first master of the famous family. One of the first pupils of Nic. Amati and later admirer of Stradivari. Worked on the pattern of Nic. Amati; developed at a later stage a larger model with a slightly fuller, but practically low arching. There exist also instruments by him in the style of the Brescian school. Masterly workmanship; carefully finished purfling; full, taste-

fully executed edges. The scrolls and the upright sound-holes are perfect. He applied a good, mostly golden-yellow, sometimes also orange-coloured and red-yellow varnish. He also built half-and three-quarter violins. His full-sized models are good concert instruments, particularly his 'cellos are excellent. Two of his three sons became violin makers. Before World War II, at the time of the Exhibition of Cremona, outstanding violins of his making were owned by Leonardo Bisiach, Milan (1675). Max Möller, Amsterdam (1664); 'cellos were owned by the Conservatory of Milan (1692), Conservatoire de Paris (17...), Leon. Bisiach, Milan (1740) and Lina Monti-Moro, Milan, without indication of year; Emma Borini-Martelli also owned an undated violin. Also pupils worked under his guidance, as is shown by a label below. Price 160—320.000 Kč.

*Dimensions of instruments built
by Andrea Guarneri:*

| | Length of top | Width of top | Width of centre | Width of bottom | Sides | |
|----------------|---------------------|--------------------|-----------------------|-----------------------|-------|-------|
| | | | | | upper | lower |
| Violin 1638 | 351 | 165 | 105.5 | 203 | — | — |
| Violin 1672 | 351 | 164 | 104 | 198 | — | — |
| Violin 1687 | 355 | 165 | 106.5 | 204 | — | — |
| Viola 1676n | 423 | 198 | — | 245 | 33 | 37 |
| 'Cello | 735 | 360 | — | 445 | 112.5 | 115 |
| 'Cello Böckman | 737 | 361 | — | 445 | 114 | 114 |

Andrea Guarnerius, alumnus Nicolai Amati fecit
Cremonae sub titulo Sanctae Terebiae 1664

Sub disciplina Andree Guarnerij in eius
Officina sub titulo S. Terebiae, Cremonae 1665

Andrea Guarnerius, Cremonae sub ti-
tulo Sanctae Terebiae, 1695

Andrea Guarnerius fecit Cremonae sub
titulo Sanctae Terebiae 1690

Andrea Guarnerius ex alumnis Nicolai Amati
fecit Cremonae sub titulo Sanctae Terebiae

Andrea Guarnerius fecit Cremonae sub titulo
Sanctae Terebiae 1673

Andrea Guarnerius alumnus
Nicolai Amati fecit Cremonae
sub titulo Sanctae Terebiae 1682

Andrea Guarnerius, Cremonae sub ti-
tulo Sanctae Terebiae 1686

Andrea Guarnerius Alumnus Nicolai
Amati fecit Cremonae, 1669

Andrea Guarnerius fecit Cremonae sub titulo
Sanctae Terebiae 1676

Guarneri Giuseppe, known as Joseph Guarnerius filius
Andrea, Cremona. Born Nov. 22, 1666, died about
1739.*

Younger son and successor of Andrea Guarneri. He
had four daughters and three sons, of whom Pietro II
was a violin maker: but also Giuseppe de Gesù was
almost certainly his son (according to Hill Bros).
With his brother Pietro he took over his father's
workshop and they ran it in company, each signing
his own instruments. He worked carefully and in
a clean manner on a slightly smaller model with
a low arching. His broad sound-holes are rather
upright, in a lower position than usual; they still
remind us of Amati. He used very fine wood: the
belly has mostly wide grain, the back is always of
wonderful curled maple. He applied a golden-yellow,
bright brown or red-brown, always transparent
varnish of a strong oily lustre. The best violin
maker of the family beside Guarneri del Gesù. His
most valuable works are those built in the years

* Prof. Dr. Tullio Belloni, Giuseppe Guarneri, in the book.
L'esposizione di liuteria antica a Cremona nel 1937.

1695—1730. There occur also works of less outstanding quality; the two brothers seem to have finished only works of high value, leaving in the hands of their workmates the making of inferior instruments. There are instruments built on the patterns of Amati, Stradivari, Andrea Guarneri, and even some which remind one of the model of Gasparoda Salò. The tone is always powerful and noble. Much coveted instruments. Price 160—250.000 Kč.

Joseph Guarnerius filius Andreae fecit
Cremonae 1707.

Joseph Guarnerius filius Andreae fecit
Cremonae sub titulo S. Teresie 1712

Joseph Guarnerius filius Andreae fecit
Cremonae sub titulo S. Teresie 1706

Joseph Guarnerius filius Andreae fecit
Cremonae sub titulo S. Teresie 1725

Guarneri Giuseppe, called "del Gesù", Cremona. Born Nov. 16, 1687 at Cremona, died 1744. Son of Giuseppe Guarneri, fil. Andreae, brother of Pietro Guarneri II (1695—1760). His life is said to have been troubled and rather unhappy. It is mostly wrapped in darkness; we must content ourselves with the scanty facts inferred from his instruments and with the results of the extensive investigations made by the brothers Alfred and Arthur Hill, London. (*The Violin Makers of the Guarneri Family 1626—1762.*) Del Gesù was a pupil of his father, not of Stradivari. He was an artist of genius, gifted with the same outstanding talents as Stradivari. His work of life can be divided into three periods:

1. Up to the year 1730 he was experimenting, changing the shape of instruments and sound-holes; at this time his workmanship was not of the best, but the tone is always fine and powerful.

2. 1730—1742. This is the period of his most prolific work: unsurpassed specimens of established shape, beautiful model; faultless workmanship; wonderful wood, as a rule curled on the back like a tiger's skin; transparent varnish of wonderful lustre and unique quality, deep golden-yellow, sometimes with an uppermost red coat.

3. 1742—1744: quick, yet careful workmanship;

grand excellent tone. At that time he is said to have been held in prison. However, the so-called "prison violins" ascribed to him seem to be fakes. The time of his productive years was very short in comparison with the long, calm life of Stradivari. Unlike Stradivari, he did not work for patrician and aristocratic houses; consequently there could not survive so many instruments by him as those by Stradivari which were often preserved in the collections of princely maisons. Nevertheless, there are known about 50 violins, 10 violas, one 'cello and two contrabasses. (The genuineness of the 'cello and contrabasses has been disputed, but we have seen the 'cello: it had all marks of genuineness as well as a guarantee by K. B. Dvořák, testifying it to be the work of Giuseppe Guarneri del Gesù.) Various influences, a good school and the Brescian masters' works were the preparation for Guarneri's unique model of world renown. His first works sometimes remind of those of Stradivari; one guaranteed violin has Stradivari sound-holes; sometimes there is unmistakable influence of the Brescian masters, especially Maggini, in the corners and sound-holes. The works created at a later stage bear, however, quite a personal character. He worked on two patterns (always broad): a shorter one and a large one. His workmanship is of exemplary perfection, the wood fine, the yellow, golden-yellow and deep-red varnish, very transparent, applied in thin coats and shining with a wonderful lustre, is unsurpassed. The tone of his instruments is full of power, round, colourful, firm, and represents a combination of the Cremonese ideal of tone with the manly sonority of the great Brescians. On his labels he used the Eucharistic sign I. H. S. (In Hoc Salus or Iesum Habemus Socium.) He is buried in the Santa Casa cemetery in Cremona. Price 650—800.000 Kč. and more.

Joseph Guarnerius fecit
Cremona anno 17 IHS

Joseph Guarnerius fecit
Cremonae anno 1732 IHS

Joseph Guarnerius fecit
Cremonae anno 1733 IHS

1740 IHS

1735 IHS

Guarneri Joseph, Cremona, 1706—1714.

In all probability a son of Pietro Guarneri I (b. 1655, d. 1728) and grandson of Andrea, but pupil of Andrea Gisalberti in Bozzolo, a place in the neighbourhood of Mantua. Thus far no author has had the courage to believe in the existence of this master. They used to identify him with Joseph Guarneri del Gesù, or with Joseph G. filius Andreae. However, his labels contain neither the Eucharistic sign IHS nor the words, *filius Andreae*, which are never omitted in the labels of the latter. The second conjecture seems to us out of the question, as Joseph filius Andreae was firmly established in Cremona and stayed there throughout the years 1706—1714. As for J. G. del Gesù, he was in 1706 a youth of 18 years and nothing indicates that he had learned the craft at Bozzolo. Joseph Guarneri filius Andreae had had a son Joseph who died soon after birth (b. June 8, 1683) and it is possible that Pietro Guarneri I gave this popular name to his first son (who remained the only one) before his brother in Cremona had another Giuseppe, who was later to become so famous. Pietro I had worked jointly with father and brother, but had moved to near-by Mantua after the former's death, while the latter took over the workshop. Our Joseph was at the time about 13 years old and may have been apprenticed by Gisalberti in order to enrich the tradition and experience in the family. Gisalberti was then an old man and was carrying on the traditions of Maggini and Gasparo da Salò. After leaving Gisalberti and probably after further practice with his father our Joseph Guarneri must have returned to Cremona where he established himself before 1706.

His work appears in the few instruments known as a combination of the Guarneri craftsmanship with Brescian elements. The specimen of which we give a photograph is allongé, i. e., longer, but narrower than usual. It has a rich tone, is rather massive and covered with an excellent golden-yellow varnish. Other specimens — one used to be in Paris — have a golden-brown colour.

Joseph Guamerius
Alumnus Andreae Gisalberti
fecit Cremonæ, 1706

Guarneri Pietro Giovanni I., Cremona, Mantua and Venice. Born Feb. 18, 1655 at Cremona, died in Venice 1728. Son of Andrea Guarneri; reportedly a pupil of N. Amati, but his own work supports the natural assumption that he was apprenticed by his father. In 1680 he went to Mantua and returned to Cremona in 1698. He adopted on the whole the large model of N. Amati, but the influence of Stradivari is unmistakable and some traits are taken over from Stainer. His violins have a beautiful shape, broad, neatly cut sound-holes, broad, beautifully carved scrolls, very fine wood, a pale red or golden-brown varnish. The arching is somewhat full. At a later stage he made the upper part of the belly broader. The purfling on his instruments is for the most part not so well executed. The tone of his instruments is less powerful, but very sweet. Excellent are his 'cellos, with the sound-holes located in a low position. He built them on a large pattern as well as on a smaller model.

A viola built by him is sized as follows: length of back 390 mm, upper width 189 mm, middle bouts 157 mm, lower width 237 mm, length of sound-holes 90 mm. Price 300.000 Kč.

Petrus Guarnerius Cremonensis fecit
Mantuae sub tit. Sanctae Teresiae 16.. (written)

Questo è cello di me Pietro Guarneri
Cremonese m. Mantova 1681

Petrus Guarnerius Cremonensis fecit
Mantuae sub tit. Sanctae Teresiae 1735

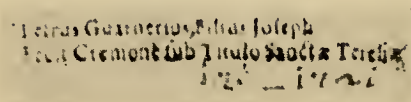
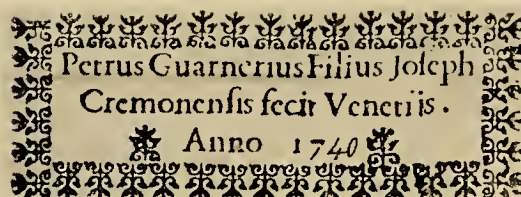
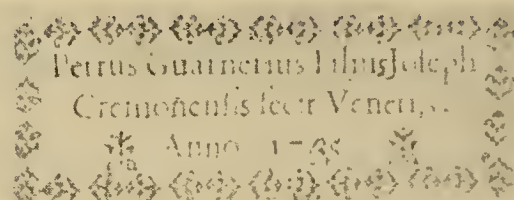
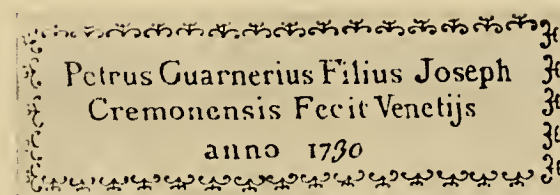
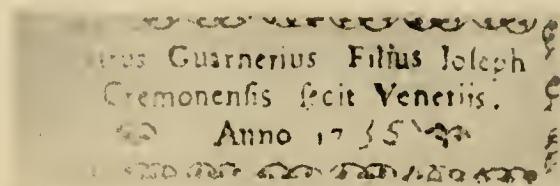
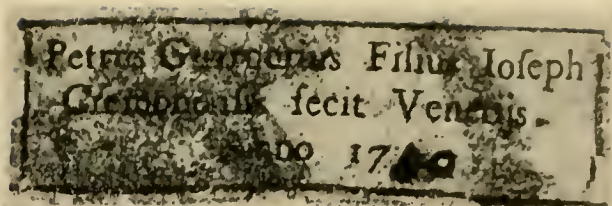
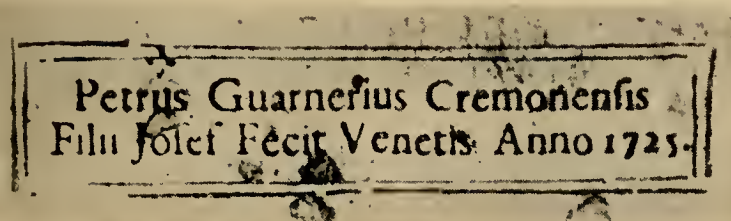
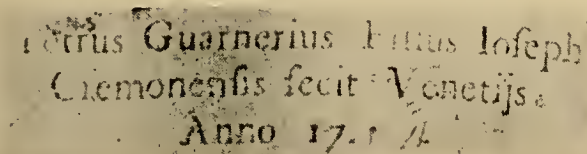
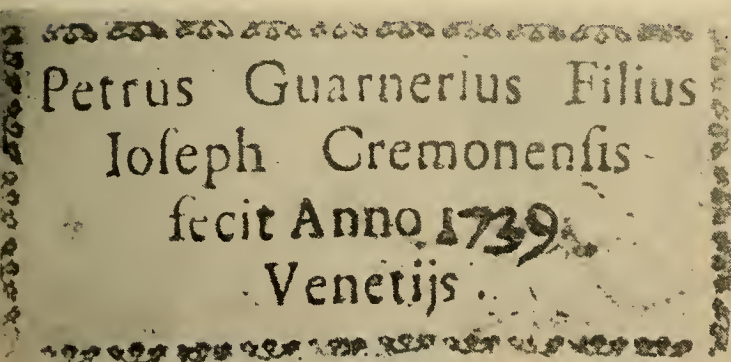
Petrus Guarnerius Cremonensis fecit
Mantuae sub tit. Sanctae Teresiae 1680

Petrus Guarnerius Cremonensis filius Andreae
fecit Mantuae sub. tit. Sanctae Teresiae 1680

Guarneri Pietro II. Cremona, Venice. Born at Cremona on Apr. 14, 1695, died in Venice, 1762. Son and pupil of Giuseppe Guarneri, fil. Andreae. Worked after the fashion of his uncle Pietro Guarneri, in whose workshop at Mantua he was for some time employed. He worked also on the patterns of Stradivari and Amati. Instruments by him are of flat arching, fine wood; faultless workmanship. The purfling and edges are executed in a very fine manner. The characteristic sound-holes are upright, delicately cut, rather long: the large, flat scrolls tastefully carved, glorious varnish, like that of Pietro I. In 1723, he left Cremona for Venice. Particularly excellent are some of his 'cellos. All his instruments have an excellent tone and they are coveted as concert instruments. Price 160—300.000 Kč.

Dimensions of some violins:

| | 1730 | 1755 |
|----------------|----------|--------|
| Length of back | 353 mm | 355 mm |
| Upper width | 164 mm | 165 mm |
| Centre width | 106.5 mm | 108 mm |
| Lower width | 198 mm | 200 mm |



Guarneri Ubaldo, Cremona. 1683. Perhaps a son of Andrea Guarneri. Excellent instruments, though somewhat inferior to those built by his namesakes.

Guarneri Caterina, Cremona. Perhaps a sister and pupil of Giuseppe and Pietro Guarneri or the wife of one of the Guarneris, who ran a violin workshop after her husband's death. It is not quite sure whether she really made any violins herself. In 1912, the Prague violin maker B. Lantner owned a viola bearing Caterina Guarneri's label: it was sold at the price of K. 1.000, old Austro-Hungarian currency.

Guastalla Alfredo, Reggiolo, a pupil of Stefano Scarampella, b. Nov. 11, 1898. His instruments, when signed, are of the same character as those of his brother Dante. For the most part the brothers worked together.

ALFREDO GUASTALLA
LIUTAIO
in REGGIOLO—Emilia ITALIA 1949

Guastalla Dante, Reggiolo (Reggio d'Emilia) b. Oct. 11, 1893 in Reggiolo, pupil of Stefano Scarampella of Mantua, worked on the models of Stradivari, Guarneri and Balestrieri: instruments of his own design are golden red. Careful work. Was aided by his brother Alfredo.

Dante e Alfredo Guastalla
Anno 1949
REGGIOLO (EMILIA)

GUASTALLA DANTE
LIUTAIO
Allievo di STEFANO SCARAMPELLA
Fabbricatore e Riparatore istrumenti ad arco
in Reggiolo—Em. ITALIA 1949

Gudi Hieronymus, Cremona. 1726—1727. Masterly craftsmanship, wonderful wood, golden-yellow varnish, beautiful noble tone. Price 24.000 Kč. and more.
Hieronimo Gudi da Cremona 1727.

Guerra Alberto, S. Donnino Nizzola (Modena). B. 1908. Instruments with yellow alcohol varnish.

ALBERTO GUERRA
Anno 1945
S. DONNINO NIZZOLA
(Modena)

Guerra Evasio, Turin. B. 1880, pupil of Carlo Oddone, worked on various patterns and used an oil varnish of golden-red or red colour.

Guerra Giacomo, Modena, beginning of 20th century. Average work, brown varnish.

Guerrini Giuseppe, Siena. Ca 1813. Good workmanship.

Guglielmi Giovanni Battista, Cremona 1747. Good master; he worked on the pattern of Amati. Price 12.000 Kč.

Guidante Bernardo, Genoa ca 1750, followed N. Amati.

Guidante Floreno, same as Florenus Guidantus, see Floreno.

Guillani Sanctus, Rome ca 1710. Violin maker, little known.

Sanctus Guillani
fecit Rom 1710.

Gulino Salvatore, b. in Cataldo (Caltanissetta) Nov. 2, 1910, Cataldo, Girgenti (Sicily), Palermo (Sicily) and Pinerolo. Stradivari and Guarneri models, but he was also cabinet-maker and repairer.

Gusetto Nicolo, Cremona. 1785—1828. Built high-arched instruments. The sides of his violins (both

top and bottom sides) measure 32 mm. Short sound-holes. The purfling is not evenly finished. He applied a yellow or brown varnish. The wood is not of the best quality.

Nicolaus Gusetto Florentinus
Musicus Instrumentalis
a Cremona. Ao 1785.

Nicol. Gusetto Firentino
Fabrricante di violini, Cremonae (written)

Gusnasco Lorenzo, Pavia, Venice. Ca 1500. Renowned lute maker.

Guzzi Luigi, Brescia. Known is one viola da gamba, dated 1540.

Guzzi Luigi S. Savino, Fecit Bresciae
Anno 1540.

H

Harford Patrick, Rome ca 1742. A foreigner who worked in Rome in the style of the Italian school. His beautifully shaped instruments are coated with bright brown varnish.

Harton Michael, Padua. Ca 1602—1624. Lute maker.

Padove Michielle . . . on
M ÷ H

in Padova
Michielle Harton 160.

Hec (Hek) Giovanni, Rome ca 1606. Probably a German (Italianized his name into Ecchio). He seems to have worked as a lute maker in Rome as early as 1590.

Heel Martino, Genoa. Ca 1697—1708. Built high arched instruments and applied a brown-red varnish of splendid lustre.

Mardino Heel in
Genova 1697.

Heisele Jacob, Modena ca 1614—1619. Violin and lute maker, probably a German from Tirol.

Hesin Giacomo, Venice ca 1566. Lute maker.

Hetel G. Rome Ca 1763. Lute and guitar maker.

Hieber Giovanni, Venice ca 1560—1590. Known from a lute bearing the following label:

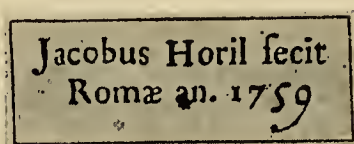
Giuanè Hieber
e Martino Facebit [sic]
in Venezia Ao 1581.

Hoch Christian, Venice 17th—18th century. Probably a German settled in Venice. His workmanship is more after the German school than in the style of the Italians.

Hocha Gasparo dall', Ferrara, see Dall'Hocha.

Horil Jacob, Vienna, Rome ca 1720—1759. A Czech from Vienna, who moved to Rome in 1740, where he

soon adapted himself to the Italian ways of violin making and built good instruments. He applied a fine yellow varnish.



Huetter Martin, Rome, 19th century. Perhaps a German resident in Rome.

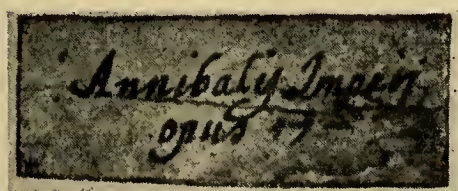
I

Imperio Annibale, Pisa, ca 1750.

Annibali Imperij
opus. 15.

(written)

Annibal Imperii
S. Angeli Pisauri fecit
1750



Indelanch Stephan, Rome. Ca 1640—1643. Lute maker.
Indelicato Salvatore, Catania (Sicily). Ca 1889. Industrial manufacture of mandolins.

Indri Antonio, Venice. Born about 1781, died in Venice on Dec. 26, 1864. Son of Giuseppe Indri. He also owned a business, trading in various musical instruments, which he managed far better than his workshop.

Antonius Indri
fecit Venetiis Anno 1807

(written)

Ionata Luigi, Messina, b. May 25, 1883 in Messina, an amateur: red spirit varnish.

Prof. Luigi Jonato fecit
Messina 1949

Isep Carlo Giuseppe, Milan, ca 1800. Violin maker of medium skill.

J

Jansen Andrea, Padua, ca 1629. Probably a Northerner, otherwise unknown, who lived in Italy only temporarily.

Jori Enzea, Modena, b. Aug. 4, 1891, in the same town. Copyist of old masters who used varnish of various colours and composition to suit the case.

Jori Enea
fecit in Modena
1949

Jori Leandro, Sesso (Reggio Emilia), 1819—1880. He applied himself more to repairing work than to the making of new instruments. The tone of the few instruments left by him is good. He worked on the flat pattern of Stradivari. The wood, particularly the pine of the belly, is good; the sound-holes are not delicately cut: the purfling, finished in a clean and neat manner, is inserted farther from the edge. The varnish is applied in thick coats. Price 8—10.000 Kč.

Jori Orlando, Modena b. 1915, son and follower of Ensa Jori whom he assisted in his workshop.

Jori Orlando
Fecit in Modena
1950

Jorini Antonio, Secondigliano near Naples, later Milan, is working together with his son Enrico under the firm of Jorini and son.

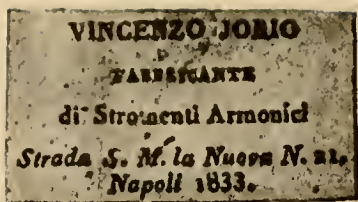
Jorio Giorgio fu Luigi, Molise (Campobasso), exhibited a violin at Cremona in 1937.

Jorio Vincenzo, Naples, ca 1780—1849. Worked, on the one hand, on the large flat model of Stradivari, on the other according to the high pattern of Stainer. The wood of both belly and back is good, but mostly rather thick: the broad scrolls are not delicately carved. It is true that these instruments are of objectionable workmanship, but if they are rebuilt, they become (according to Hamma) excellent concert instruments. He applied a varnish shading from lemon-yellow to brown-yellow and reddish-yellow. Price 16.000 Kč. and more.

Vincenzo Jorio Fabricanti
di Strumenti Armonici
Neapoli 1833.

Vincenzo Jorio
Fabricante
di Strumenti Armonici
Neapoli 1849.

(written)



Juliano Francesco, Rome, ca 1690—1725 — violin maker of no particular renown. Price 12.000 Kč.

Francesco Juliano in Roma
1725.

K

Kasermann Giovanni, Naples, Via Carbonara 112. Exhibited a violin at Cremona in 1937.

Kasperger Joh. Hieronymus, Rome, 17th century. A German; made lutes and theorbi.

Kaysser Georgius. Venice. Ca 1595. Lute maker who was a pupil of Vend. Dieffenbrugger.

Georgius Kaysser fabricatto
da Vendelino Dieffenbrugger
1595.

Kaysser Martino, Venice. Ca 1609—1632. He was also pupil of Vend. Dieffenbrugger or Giovanni Hieber in Venice. Price 12.000 Kč.

Kerlino Giovanni, Brescia. Ca 1449—1495. He was a native of Brittany in France. Some authors have doubted his existence. He seems to have been a self-taught lute and viol maker. His viols are handsome, of old type; one of them has a flat back.

Io. Kerlino an 1449.

Krebar Andrea. Padua, 16th—17th century. Lute maker. Worked in company with Giovanni Krebar at Padua.

Krebar Giovanni, Padua. Ca 1629. The only work still extant is a theorbo, now in London.

L

Lafrancini Giacomo, Brescia. Born Apr. 8, 1604. A direct pupil of Gasparo da Salò, later assistant of G. P. Maggini. Anonymous work; signed are some small-sized violas and a 'cello.

Lamagni Rosolino, Cremona, contemporary violin maker, b. Feb. 8, 1925, self-dependent since 1946.

Lamo Antonio, Rome, ca 1610. Instruments by him are not known.

Lanari Luigi, Padua, b. Dec. 4, 1920 in Vincenza. Orange varnish.

ALOJSIUS LANARO
ma fecit Patavii
anno Dni 1948

Lancilotto Jacopino, Modena. Born about 1507, died about 1551. Poet, painter, notary, astrologer, musician and violin maker. A prodigy; at the youthful age of 13 years he is said to have had a thorough knowledge of Latin and Greek. He built lutes, violas, violas da gamba and harps.

Landi Nazareno, Fiume, ca 1889, amateur who developed a model of his own.

Nazareno Landi.
Parroco di S. Maria
di Fiume fabbrica
l'anno 1889.

Landi Pietro, Siena, ca 1774. Little known violin maker, whose instruments may have been rechristened. Price 8—12.000 Kč.

Landius Francesco, called "Il Cieco", Florence. 1325—1397. Ancient lute maker and organ-builder.

Landolfi Carlo Fernando, Milan. B. 1714, d. ca 1787. Worked in the style of Pietro Guarneri II, whose pupil he probably was, but his creations are rather varied. He built instruments both on large and small pattern, both of low and high arching; the belly is, as a rule, more arched than the back. There exist instruments executed in a faultless manner, and others worked with little care, which, ascribed to such a good violin maker, may be suspected of being faked. All the genuine instruments are made of flawless, fine wood, with edges finished in a plastic manner, with faultlessly executed purflings, reaching to the very points of the corners; the sound-holes are cut in a rather upright position, but with a very graceful bend; neatly carved scrolls; careful workmanship; exquisite yellow, yellow-red or brown-red varnish. The tone of his high-arched instruments is excellent, whereas those with a low arching are inferior. His 'cellos (of small model and with high arching) sound magnificently. In England his 'cellos and violas of smaller pattern are highly valued. Price 80.000 Kč and more.

Dimensions of a violin of 1753:

| | |
|---|---------|
| Length of back | 358 mm |
| Upper width | 166 mm |
| Middle | 109 mm |
| Lower width | 203 mm |
| Height of body with sides, belly and back | 64.5 mm |
| Distance between corners (belly) . . . | 78 mm |
| Distance between corners (back) . . . | 79 mm |

Carolus Ferdinandus Landolphus
fecit Mediolani in Via S. Mar-
garite anno 1735

**Carlo Ferdinando Landolfi
nella Contrada di Santa Margarita
al Segno della Sirena. Milano 1758**

**Revisto da Carlo Ferdinando
Landolfi l'Anno 1788**

**Carlo Ferdinando Landolfi
in Milano 1750**

**Revisto da Carlo Ferdinando
Landolfi l'Anno 1741**

Landolfi Pietro Antonio, Milan. 1750—1800. Son and pupil of Carlo Ferd. Landolfi. He lacked his father's skill. His instruments are of slender shape and high arching, but there are also broad and flat specimens. The scrolls and sound-holes are well cut, the tone fine. Price 30—40.000 Kč.

**Pietro Antonio figlio di
Carlo Ferdinando Landolfi
in Milano al Segno della
Serena l'Anno 1780**

**Pietro Antonio figlio di
Carlo Ferdinando Landolfi
in Milano al Segno della
Serena l'Anno 1779**

Lanza Antonio Maria, Brescia. 1675—1715. Worked in the style of Giov. Paolo Maggini. Small model, well finished purfling placed at some distance from the edges, the sound-holes cut in an upright position. The rather large scrolls lack grace. Red-brown varnish. Price 20—28.000 Kč.

La Rosa Giuseppe, Catania (Sicily). Manufacturer of guitars and mandolins.

Lassi Enzo. Faenza, b. Jan. 26, 1927, son and probably also pupil of Francesco Lassi.

ENZO LASSI
FAENZA 1949

Lassi Francesco, Faenza (Ravenna), Via Domizia 84. Exhibited a violin at Cremona in 1937.

Francesco Lassi
fece in Faenza 1918

Francesco Lassi fece
Faenza — An. 1949

Lauro Antonio, Rome 1608—1610. A Flemish lute maker in Rome.

Lavazza Antonio Maria, Milan. 1703—1722. Worked in the style of J. B. Guadagnini I, but took a lower arching and even the outline according to Stradivari. He was a skilful and careful master, but used mostly wood of inferior quality; applied dark red-brown varnish in thick coats. Price 20—30.000 Kčs.

Antonio Maria Lavazza fece in
Milano, habita in contrada
Largha 1703.

Lavazza Santino, Milan 1634.

Lavazza Santino, Milan. 1718—1780. Son of Antonio Maria Lavazza. A violin he made in 1734 is in St. Vitus' Cathedral of Prague, another in St. Vojtěch's church in Prague. Price 15—20.000 Kč.

**Santino Lavazza
fece in Milano in
Contrada Larga**

**Santino Lavazza fece in
Milano in Contrada
Larga 1718**

Lavezzani Antonio, Bergamo. Ca 1860. Repaired instruments.

Antonio Lavezzani
reparò nell'anno... Bergamo via XX settembre 29—33.
(written).

Lavignetta Antonio, Milan, ca 1900. Few instruments in the style of the Neapolitan masters.

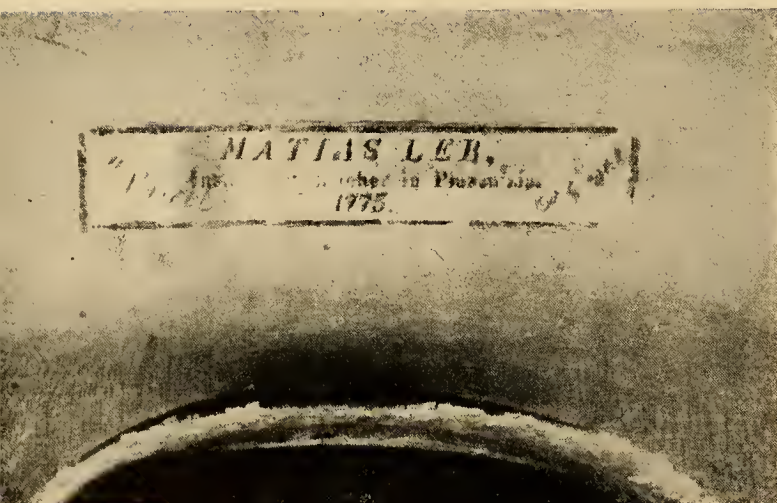
Antonio Lavignetta
fece in Milano An 1900.

Lazzaretti Francesco, Vicenza. 1852—1900.

Lazzaro Giovanni, called Rosario, Messina, (Sicily).
Born in Messina Nov. 22, 1913. Stradivari model, yellow or yellow-brown spirit varnish.

Giovanni Lazzaro
Messina anno 1949

Leb Mathias, Piacenza, ca 1775. He came probably from Bratislava or Vienna, where the Lebs were numerous. Careful workmanship, fine wood; the back is made of one piece of beautiful curled maple. Delicately cut scroll and sound-holes. He worked on the large model of Amati and applied good brown-red varnish. The measures of a violin of 1775 are: length of back 356 mm, upper width 161 mm, middle 110 mm, lower width 206 mm. The top and bottom sides are of the same height, i. e., 30 mm. Price 25—30.000 Kč.



Lecchi Enrico, Modena 1885.

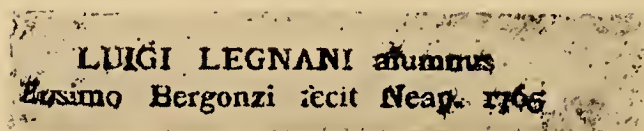
Lecchi Giuseppe, Genoa, Corso Galliera 14/13. Exhibited two violins, a viola and a 'cello at Cremona in 1937.

Lecchi Giuseppe Bernardo, Genoa, b. Aug. 20, 1895 in Felizzano, imitated the Amatis, Stradivari and Guarneri del Gesù using an orange varnish tinted with red.

Legnamaro Pietro, Mantua. D. Feb. 12, 1569. Lute and zither maker.

Legnani, Ravenna, b. Nov. 17, 1790, d. Aug. 5, 1877. Guitar maker.

Legnani Luigi, Naples. 1765. Pupil of Zosino Bergonzi, whose works he imitated with much skill. In most instances he made the back of one piece. He used a red-brown varnish.



Legnani Rinaldo Luigi, Ferrara. Born Nov. 7, 1790 in Ferrara, d. Aug. 5, 1877 in Ravenna, was a virtuoso on the guitar and built a number of guitars, tenor violas and violins.

Lelli Dino, Cesena, b. at the same place May 9, 1919. Instruments covered with chestnut-brown or orange varnish.

Lelli Dino
Fece in Cesena 1949

Leni Francesco, Florence, a 17th century lute maker, little known.

Leoni Carlo, Treviglio, Treviso, 1851—1861. Violin maker who manufactured and traded in guitars and zithers.

Leoni Ferdinando, Parma. 1816. Worked on the pattern of Amati. Instruments by him are in no way remarkable.



Leoni Giovanni, Parma. 1870. Built good instruments.

Giovanni Leoni
1870.

Leoni Guido, San Benedetto del Tronto (Ascoli Piceno), b. May 15, 1902. Orange or bright brown varnish.

Leonori Paolo, Rome. Born in Rome Apr. 7, 1903. Instruments of golden-yellow colour.

PAOLO LEONORI
Roma 1949

Leoriporri Giovan Francesco, Milan. 1755—1759.

Worked in the style of Amati and Stainer whose arching he imitated with particular skill. In Stainer's fashion he cut short sound-holes with circular ends. Varnish according to the Milanese school.

Fatto da Giovan Francesco
Leoriporri Milanese nel aquila 1758.

Leper Domenico, Rome, 19th century. Made instruments, but was hardly a violin maker.

Lepore Luigi, Rome, 1850—1880, followed the example of David Tecchler and applied a brownish-yellow varnish. His 'cellos are very good.

Lepri Giuseppe, S. Arcangelo di Romagna, Via Cavour 26, b. Nov. 18, 1896. Exhibited a violin at Cremona in 1937.

Giuseppe Lepri
fece anno 1947 GL
Santarcangelo Romagna

Lepri Luigi, Gubbio (Perugia). Ca 1880. Violin maker (bad workmanship).

Leutis Gerolamo de, Rome. 1638. Lute maker. George Kinsky stated in the catalogue of the Cologne Museum of the History of Music that the name had been read incorrectly, his true name being Girolamo Zentis.

Liainer Alberto, Rome. 1674.

Alberto Liainer
In Roma 1674.

Libera Agostino, ca 1600. A violin maker who had come from Paris. The Paris Conservatoire owns a mandora of his making.

Agostino Libera fecit Anno Domini 1600.

Lignoli Andrea, Florence. 1681. Known only by name.

Linarolo Francesco, Venice. 1540. A lute maker who had come from Bergamo.

Franciscus Linarolus Bergamensis
Venetiis faciebat.

Linarolo Giovanni, Venice. 1622. Son of Ventura Linarolo and perhaps his pupil. too. A violin survives, provided with a label written in Indian ink.

Giovanni di Ventura Linarol
In Venetia 1622. (written)

Giovanni di Ventura
in Venezia 1622.

Linarolo Ventura, Venice, Padua 1577—1591. Son of Francesco Linarolo. Worked in Venice up to 1584, at Padua in 1585, and again in Venice in 1590. Maker of old-type instruments: violas da gamba (also lira da gamba, lira da braccio), violas d'amour, etc.

Ventura di Francesco
Linarolo In Venetia 1577.

1585
Ventura de Franco
Linarol in Padova (written)

Lione Francesco, Turin, ca 1790, mandolin and guitar maker.

Francesco Lione
Fabbricatore di Strumenti
Torino sotto li Portici
di Piazza s. Carlon 1790.

Liorni Augusto, Rome, ca 1900, little known.

Augusto Liorni
Via del Gonfalone Num. 8
FECE IN ROMA 1900

Liotta Domenico, Catania (Sicily). 1911. Mandolin maker.

Liverani Ettore, Palermo, Via A. Veneziani 63. Exhibited two violins and one viola at Cremona in 1937.

Livorno Vincenzo da, Leghorn. 1862. There were two men of this name, father and son. The father was indisputably a good violin maker.

Locicero Luciano, Naples. 1830. Produced for the most part guitars.

Lodovico, Genoa. 18th century. Lodovico is this violin maker's Christian name. His family name is unknown.

Revisto da me Lodovico
Piazza porta vecchio Genova 17.. (written)

LODOVICO
da ME RISTORATO

Lolij Jacopo, Naples. 1727. Worked on the model of Grancino. Instruments of medium quality. Inferior wood, yellow varnish. Price nevertheless 15—20.000 Kč.

Lolio Giovanni Battista, Valtezza (Bergamo). 1740—1750. Worked on the pattern of Grancino. The wood is not of the best quality. He applied yellow varnish. Price 15—20.000 Kč.

Jo Batta. Lolio di Valtezza
F. Anno 17.

Lombardi Giulio, Rimini. 1789.

Julius Lombardi
Fecit a Rimini 1789.

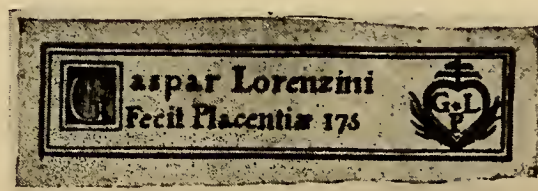
Longo Magno, Padua. 1599. The only instrument known, a lute, bears besides a label the inscription "M. L. 1599" engraved on the neck plate.

Mangno [sic] Longo
in Padua 1599. (written)

Lorenzo Gio. Battista Cav. (de) Vicenza. 1862—1878.

Lorencini Gasparo, Piacenza, ca 1750. "G. L. P." is engraved on the back below the neck plate. Price 8—12.000 Kč.

Gaspare Lorenzini
Fecit Placentiae 1750
GLP.



Lorenzo—Laurentius, called "Papiensis", Pavia.
1497—1510, built lutes, violas and organs. Beautiful
workmanship.
Loveri Carlo and son, Naples. 1881—1898. Violin
and mandolin makers.
Loveri Diego, Naples, b. 1888. Followed Stradivari and
applied a chestnut-brown varnish.

Diego Loveri

Loveri Giuseppe, Naples, 20th century, little known.
Lubino, Lugano. Died 1750. He is said to have
worked in the style of the Cremonese school.
Lucarini Vincenzo, Faenza. 1803—1820, produced
lutes and mandolins. Violins were only repaired by
him.
Lucci Giuseppe, Modena, b. Sept. 17, 1910 at Bagna-
cavallo (Ravenna), followed Stradivari and Guar-
neri; his varnish is reddish brown.

LUCCI GIUSEPPE
LIUTAIO
BAGNACAVALLO 1947
RAVENA ITALIA

Ludici Girolamo Pietro di, Conegliano. 1698—1709.
Inferior workmanship.

Hieronymus Petrus de Ludice
animi causa faciebat Conegliani
A. D. 1709.

Hieronimus [sic] Petrus de Ludice
animi causa faciebat Conegliani
A. D. 1709 (written)

Luglioni (Lugloni) Giuseppe, Venice 1777.
Lupp Franc. Antonio, see *Luppo*.
Luppi Giovanni, Mantua, 19th century.
Luppo Francesco Antonio, Milan. 1716.
Luzzati Jacopo, Corvetto, ca 1886, amateur without
importance.
Lybeert Alessandro, Florence. 1899. He worked in
company with his son. Their craft was mandolin
making.

M

Maffei Lorenzo, Lucca. 1767—1787. Instruments of
no particular merit. He worked in the style of the
Florentine school.
Price at most 10.000 Kč.

Lorenzo Maffei, Lucca
fecit 1767.

Laurentius Maffei
restauratur [sic] Anno
1787 (written)

Maggiali Cesare, Carrara (Fossola), b. Aug. 12, 1886,
followed Stradivari, applying golden-yellow varnish.
Exhibited four violins and a 'cello at Cremona in
1937.

CESARE MAGGIALI
FECE IN CARRARA
19..

CAESAR MAGGIALI MONETENSIS
FECIT ANNO 19..
CARARIAE

Maggini Giovanni Paolo, Brescia. Born 1580, died
1632. Son of Giovanni Maggini (born 1518). While
still a little boy, reportedly seven years old, he
became apprentice with Gasparo da Salò, in whose
workshop he was to his twenty-first year. At the age
of thirty-four he married a girl of nineteen. During
the first years he worked exactly in the fashion of
his master. Later on he also made instruments on
the pattern of Girolamo Amati. For the backs of his
instruments he used besides maple-wood also nut-
tree, pear, platane-tree and poplar wood. His model
is for the most part large and broad, only some violas
are of slender shape, but long. Sometimes he inlaid
his violin with mother-of-pearl, ivory and ebony.
The arching he preferred less high, but full. Instru-
ments by him are always of beautiful workmanship
and wonderful wood. He used to provide his violins
with a double purfling and with ornaments on the
back. Neatly cut, slender sound-holes in upright
position; both plates rather thick; low sides, rather
small scrolls which have half a turn less than those
which became established later on; varnish applied in
thin coats of various shades of brown, mostly light
brown. The sound-holes of the 'cellos, cut in a higher
position, are of particular beauty. G. P. Maggini
created excellent concert instruments with a power-
ful, yet mellow tone. His pupils were, besides Pietro
Santo Maggini, A. Lanza, G. G. Pazzini of Florence
and A. Mariani of Pesaro (according to Lüttgen-
dorff). The price is 240—320.000 Kč. Labels, if gen-
uine, are not dated.

Sizes of some works by G. P. Maggini:

in millimeters:

| | Violins | | | Violas | | Violon- cello | |
|---|---------|-------|-------|--------|-----|------------------|-----|
| Length of back | 369 | 369 | 369 | 366 | 432 | 386 | 754 |
| Upper width | 173.5 | 173.5 | 168 | 178 | 208 | 182 | 360 |
| Middle width | 115 | 115 | 110.5 | 123 | 140 | 120 | 250 |
| Lower width | 214.5 | 214 | 208 | 218 | 248 | 220 | 465 |
| From the upper edge to the centre of the sound-holes | — | — | — | 197 | 234 | 210 | 391 |
| From the lower edge to the centre of the sound-holes | — | — | — | 169 | 198 | 176 | 363 |
| Length of sound-holes | — | — | — | 79 | 89 | 80 | 163 |

Gio: Paolo Maggini in Brescia.

Paolo Maggini in Brescia

Maggini Pietro Santo, Brescia. 1630—1680. Good violins and 'celli; still better are his contrabasses. His instruments are of fine wood, have neatly cut sound-holes and scrolls, bright yellow varnish, moderate arching, double purfling. There was also a certain Pietro Zanetto who was sometimes — quite erroneously — identified with him. Price from 8.000 Kč. upwards.

Pietro San. Maggini
Bresciae 1641.

Maglia Stelis, Cremona, b. May 25, 1925 at Cingia di Botti near Cremona, imitated G. P. Maggini, Stradivari and Guarneri del Gesù.

STELIO MAGLIA
Diplomato della Scuola Int. Liuteria
fece in Cremona l'anno 1949

Magnoni Carlo Antonio, Senis, ca 1514. A native of Bologna, a monk of the order of St. Augustin.

F. Carolurus Antonius Magnoni
de Bononia ordinis minorum Conventualium
Fecit Senis
Anno 1514.

Magnus Antonio, Naples, 18th Century. Worked in the style of the Neapolitan masters.

Magri Francesco, called "Bischeri", Livorno. 1766—1784. Good workmanship.

Mainelli Luigi, Cremona, ca 1823. Good instruments of low arching, coated with a beautiful red varnish. Trade-mark: L. M. C.

Malagoli Eleuterio, Modena. Died 1827. Guitar maker.

Malagoli Folgenzio, Modena. 1856. Repaired instruments with much skill.

Malagutti Arminio, Milan, b. May 23, 1914 at Paldano di Gonzaga (Mantua), pupil of Stefano Scarpella of Mantua.

| | |
|---------------------|-----------|
| Malagutti Erminio | M |
| Milano | E |
| Fece nell'anno 1947 | (written) |

Maldura Giovanni Battista, Rome. Ca 1900. Guitar and mandolin maker.

Maler Laux (Lucas), Bologna. 1500—1528. Lute and viola maker. Two lutes by him were in the Roudnice

(Lobkowicz) collection, now in the National Museum in Prague.

Laux Maler

Maler Sigismondo, Bologna, Venice. 1460—1526.

Skilful lute maker.

Malta Simone, Venice, ca 1499. A mere name, (was sometimes erroneously identified with Sigismondo Maler).

Malvolti Pietro Antonio, Florence. 1700—1733. Built good instruments on the pattern of Stainer, the longer sound-holes, however, are in the style of Nic. Amati. He applied yellow varnish. The scrolls are beautifully carved, the edges narrow, rather high, like those made by Giov. Bat. Gabrielli, who may have been a pupil of Malvolti. Price 16.000 Kč.

Petrus Antonius Malvolti
Florent. fecit Anno 1709

Mambelli Guido, Forli. Born in Fiume (Forli) on May 16, 1904, independent since 1925. He is working on the models of various old Italian masters.

Guido Mambelli
Forli 1947

Man Hans, Naples. 1710—1750. Worked on the patterns of Stradivari and Guarneri. Lutes by him are known for their quality.

Hans Man
fecit Neapoli A° 1736.

Mancini Giuseppe, Cortona (Prov. Tosca). 1839.

Mancini Ventura, Padua. 1678. Good lute maker.

Mandelli Camillo, Calco (Como). Born 1873. Pupil of Riccardo Antoniazzi. He went to Buenos Aires in 1899, returned in 1920. He worked conscientiously on various patterns of old masters, applied good brown-red oil-varnish as well as spirit varnish. Instruments by him are highly valued.

CAMILLO de CALCO
Fecit Anno 1922

Mandina Francesco, Castelvetro (Trapani), b. Jan. 13, 1874, d. Jan. 29, 1941, had one violin at the Cremona Exhibition in 1937; Stradivari pattern, varnish of various, sometimes unusual hues.

Manfredi Francesco, Modena, b. 1902 at Colombaro di Formigine near Modena, followed Stradivari, later developed his own model; handwritten labels and branded initials.

Manfredi Giambattista, Airuno near Como, 19th century maker of guitars and mandolins.

Manfredini Eros, Milan 1940, soon vanished from sight as violin maker.

Manfrini Luigi, Rome, ca 1810, devoted most of his time to repairs; his own instruments are built on the Stradivari model.

Luigi Manfrini restaurò in Roma 1810.

Mango-Longo, Naples. 1749. Built guitars and mandolins inlaid with mother-of-pearl and ivory.

Mani Paolo, Modena, 1809—1811. Besides violins he made guitars.

In Modena Paolo Mani
fece anno 1809.

Manni Pietro, Modena. 1827. Son of Paolo Mani. He produced only guitars and mandolins.

Manosi Matteo, Cremona. 19th century. Good workmanship on the model of Amati. Price 15.000 Kč and more.

Mantegazza Carlo, Milan. 1760. Perhaps son of Pietro Giov. Mantegazza. A good master.

Mantegazza Francesco, Milan. 1747—1790. Good workmanship in the style of Amati. He was a brother of Pietro G. Mantegazza. Price 30.000 Kč.

**Francesco Mantegazza nella Contrada
di Santa Margarita in Milano
l'anno 1787**

Mantegazza Giovanni, Milan. B. 1760, d. 1790. Perhaps son or the youngest brother of Pietro Mantegazza.

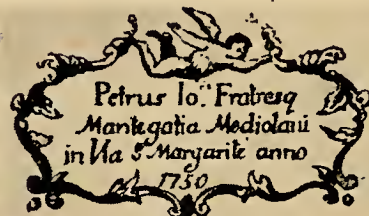
Mantegazza Pietro Giovanni, Milan. 1750—1790. The best master of the family. Built instruments on the large model of Nic. Amati; worked at first in company with his brothers, later alone. Beautiful work, lower, but broader arching. Fine wood; the somewhat large scrolls are delicately carved and tastefully shaped. Best are his violas. He applied a red, sometimes also dark orange or chestnut-coloured varnish of inferior quality. Instruments by him are of good tone and their price fluctuates between 25—40.000 Kč.

Petrus Joes fratresq. Mantegatia
Mediolani in Via S. Margaritae anno 17..

Pietro Giov. e fratelli Mantegazza nella
Contrada di Santa Margarita in Milano
al Segno dell'Angelo 1770.

Petrus Joannes Mantegatia
fecit Mediolani in Via S. Margaritae.

**Petrus Joannes Mantegatia fecit Me.
diolani in Via S. Margaritae 1783**



Mantelli (Christian name unknown), Modena, 18th century. Good contrabasses.

Mantovani, Parma. 16th century. Little known violin maker.

Mantovani Alessandro, Parma. 18th century. Little known violin maker, a pupil of Rocca. He worked on the model of Stradivari. Fine, original scrolls, tastefully cut sound-holes, red oil-varnish of good quality. Good finish; fine mellow tone.

Alessandro Mantovani
fece in Parma Anno 1853.

Manzini Lodovico, Modena. Born 1804, died 1878 at Reggio Emilia. Guitar and mandolin maker.

Manzone Giovanni, Milan 1624. Lute maker.

Maprochini Giuseppe. Ca 1801. Unpretentious violins of good tone.

Marafi Ambrogio, Milan. 18th century, made good lutes and mandolins.

Ambrogio Marafi
Milano vicino a St.
Giovanni alle case rotte (written)

Maratea Domenico, Naples. 1887—1900. Mandolin maker. Worked with his brother Michele and his sons under the firm: Maratea Michele e Domenico e figli. He built but few violins, on the pattern of Vinaccia.

Maratea Michele, Naples. 19th century. Worked in company with his brother in the style of Vinaccia.

Maratti Giambattista, Verona. 1690—1700. Built middle-sized instruments of medium quality.

Marcelli Giovanni Antonio, Cremona. 1696—1697. Good workmanship; particularly the 'celli are excellent. He applied yellow or red-yellow varnish and made purflings of splendid finish. Price 24.000 Kč, 'cello more.

Joanes Marcelli
fecit Cremonae
MDCXCVI (written on parchment)

Marco Antonio, Venice, 1700.

Marconcini Gaetano, Ferrara. 1830. Son of Luigi Marconcini. Instruments of medium quality.

Marconcini Giuseppe, Ferrara. Born about 1774, died Jan. 17, 1841. Son of Luigi Marconcini. Worked on the pattern of his master Lorenzo Storioni. Instruments by him are of good wood, have rather high edges, medium arching, small, well-carved scrolls, long sound-holes. He applied a good golden-yellow or red, but somewhat hard, varnish. Worked conscientiously. He was also a good violinist and personal friend of Paganini. Price 20—25.000 Kč.

Marconcini Luigi, Bologna, Ferrara 1760—1791. Reportedly a pupil of Omobono Stradivari. Since the Hill Bros. declared they had never seen any instrument by Omobono they could acknowledge as genuine, the conjecture is certainly only an attempt to bring Marconcini in connection with the magic name. He does not need it, for he was a good master in his own right. Especially his violas and contrabasses are of excellent quality. He applied a good, delicately red varnish. Price from 30.000 Kč upwards.

Luigi Marconcini
F. Bologna.

Luigi Marconcini
in Ferrara.

Luigi Marconcini
Ferrariensis Fecit Ferrare.

Marconcini Aloisio (but also called Luigi), worked in Bologna and Ferrara betw. 1760—1778. According to René Vannes disciple of Omobono Stradivari — a doubtful conjecture. Red varnish.

Aloysius Marconcini
Ferrariensis de Ferrara anno 1770.

Marconi Lorenzo, Cremona, Via Giordano, b. 1881 in Codogno near Milan, exhibited four violins at Cremona in 1937. Oil and alcohol varnish of various colouring.

Marconi Luigi, Ferrara. 1768. Doubtlessly Luigi Marconcini, judging from the excellent contrabasses provided with Marconi labels, the like of which occur, in the same quality and coated with the same varnish, under the name of Marconcini. Certainly a misprint. Besides these contrabasses no other instruments by Luigi Marconi are known.

Marcucci Custode, Santa Agata. Born Aug. 20, 1864, applied himself mostly to the larger instruments of the violin family; maker of repute.

Marengo, Rinaldi Romano, Turin. Born June 20, 1866 at Alba (Piemont). Pupil of Enrico Marchetti. Worked before joining G. F. Rinaldi (whose successor he became in 1888), in Paris and London. He was an expert on instruments by old masters. Good workmanship; golden-yellow varnish.

Marengo · Romanus · Rinaldi,
Albensis, fecit Taurini Anno 189



Margini Antonio, Cremona. Ca 1693. Good instruments coated with dark red varnish. For rather mysterious reasons little is known of him.

Antonius Margini
in Cremona. 1693.

Marchetti Abbondio, Milan. 1815—1840.

He built few violins, but they are carefully finished. Selected wood; beautiful brown-red varnish; noble powerful tone.

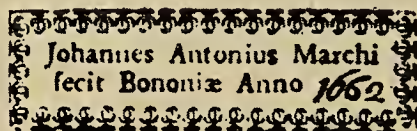
Marchetti — Abbondio
Fece in Milano l'anno 1816.

Marchetti Enrico, Turin. 1885—1930. Good master.

Marchetti Severino, Rome. Ca 1797. Instruments by him are noted for their fine wood.

Marchetti Vittorio, Turin. 1894. Son and successor of Enrico Marchetti.

Marchi Gian Antonio, Bologna. 1660—1726. He adopted the outlines of Alessandro Gagliano, but took rather high archings. His instruments are of very good wood; fine scrolls and sound-holes well-cut after the fashion of Stainer. The tone of his violins and particularly that of the 'cellos, is powerful and full. Price 25.000 Kč, 'cellos more.



Joannes Antonius Marchi
Fecit Bononia Anno 1726

Maria Giuseppe da, Naples. Instruments of the years 1770—1779. Violins by him are not of good quality, but they are provided with a beautiful orange-yellow varnish.

Joseph di Maria di Nap.
in strada S. Pietro a Maiella
fece in Napoli Anno Dni 1778.

Joseph de Maria fecit
Napoli 1771.

Joseph di Maria di Napoli in strada
S. Pietro a Majella f. in Napoli
A. D. 1779.

Maria Joannes, Bologna (?) 1515—1540. Old-type violas by him survive. Marked his labels, before his name, with: Casparo Duiffepugger Bononiensis anno 1518.

Maria Joannes (Giovanni) del Bussetto, see *Bussetto Giovanni Maria*.

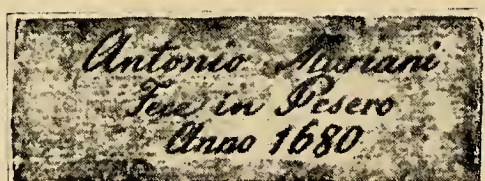
Mariani Antonio, Pesaro. 1636—1680. Worked on the patterns of Maggini and Gasparo da Salò. Rugged workmanship; large, unsightly, badly cut sound-holes; tastelessly carved scrolls. Particularly the instruments of his younger years fall short in quality of the violins he built at a later stage, which are good, at least so far as the tone is concerned. He chose good wood. Applied a fine brown varnish. Best are his 'cellos. Price 16.000 Kč, 'cellos even more.

Antonio Mariani
Fece in Pesaro
Anno 1680.

Antonio de Marianis
fecit Pesaro
anno 1680.

Antonius de Marianis
fecit Pisauri anno 1638.

Antonio Mariani fecit anno 1691.



Mariano Davide Chirone, Como, early part of the 20th century. Skilful violin maker.

Mariani Fabio, Pesaro. 1679. Perhaps son of Antonio Mariani.

Mariani Lodovico, Pesaro. 1692.

Mariatti Giambattista, Verona. 1700.

Built violins of medium quality on a small model. Price 10—15.000 Kč.

Marino Bernardo, Rome. 1770—1805. A good imitator of David Tecchler's works. He applied red-brown varnish. The tone of his instruments is good. Price 8—10.000 Kč.

Maris, Firenzuola. Known only by name.

Marsigliese Biagio Caruana, Rome, b. Nov. 28, 1885 near Agrigento, chiefly noted for repairs. For his own instruments he used a yellow, orange varnish.

B. CARUANA MARSIGLIESE
PREMIATO STUDIO DI LIUTERIA ARTISTICA
ROMA — Via Crescenzo, 103

Biagio Caruana Marsigliese
fece in Roma anno 1948
per l'amico
prof. Camillo Luzzi Conti

BIAGIO MARSIGLIESE — Siciliano
Fece anno 194. ROMA

Biagio Caruana Marsigliese
fece in Roma anno 1948

Martani Antonio, Reggio Emilia. Born 1804, died 1866. Violin maker, noted for excellent repairs.

Martinenghi Marcello, Milan. Via Giuseppe 81. Exhibited two violins and one 'cello at Cremona in 1937.

Martinelli, nicknamed "il Gobbo", Modena. 17th century. Built chiefly contrabasses.

Martini Odoardo (Edoardo), Florence, b. at Firenzuola near Florence 1880, d. 1930. Latin labels. Unimportant, aided by others.

Martini Giovanni Simone. Todi. 1608. Lute maker.

Martini Luigi, Florence, 1635. Perhaps son of Giov. Simone Martini. Only lutes survive. Violins by him are not known.

Luigi Martini
Fece in Firenze
l'anno 1635.

Martini Oreste, Mantua, Via Vittoria, b. at the same place Sept. 2, 1893, exhibited a violin, viola, 'cello and two contrabasses at Cremona in 1937. Varnish orange or dark red.

MARTINI ORESTE
MANTOVA
FECE ANNO 19..

Martini Oreste
Instrumenti ad Arco
Premiato con Gran Premio e Medaglia d'Oro

Martini Oreste — Mantova
Premiato con Medaglia d'Oro
fece anno 19..

Martino "Presbyter", Padua ca 1572; was a priest who is reported to have built valuable instruments. Very good are his guitars, rare relics.

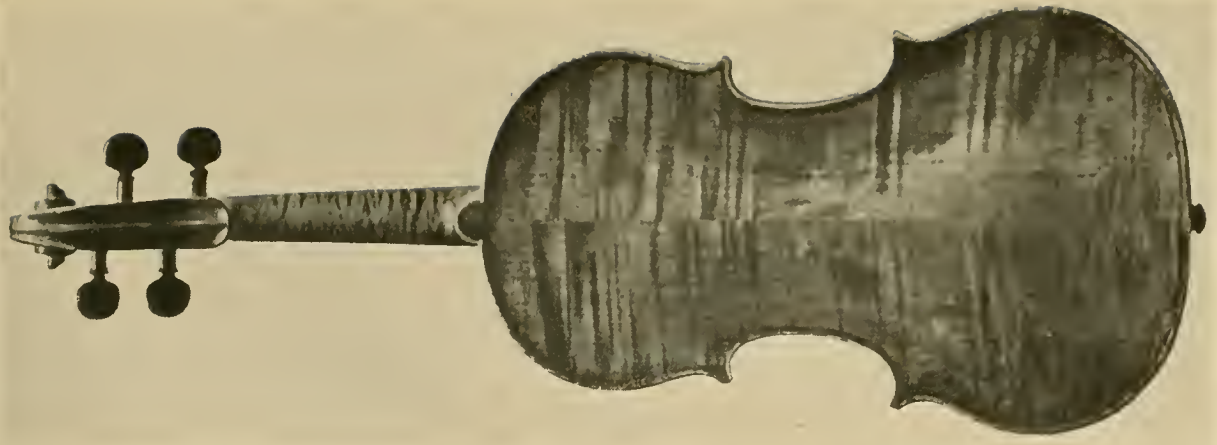
Martino Presbyter
faciebat in Padova anno Domini 1572.

Marverti A., Modena, 1834. Violins of average quality. Considering their usually moderate prices, they are fairly good.

Mascotti Giuseppe, Rovere, 1637.

Giuseppe Mascotti
da Rovere fecit anno 1637.

Massai Giuseppe, locality unknown, end of the 18th and first part of the 19th century. Violins from him are not known.

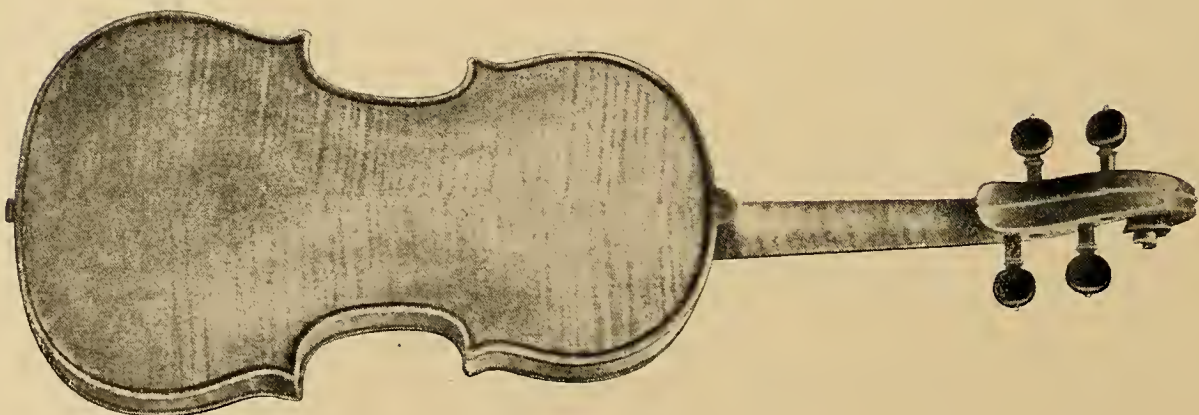
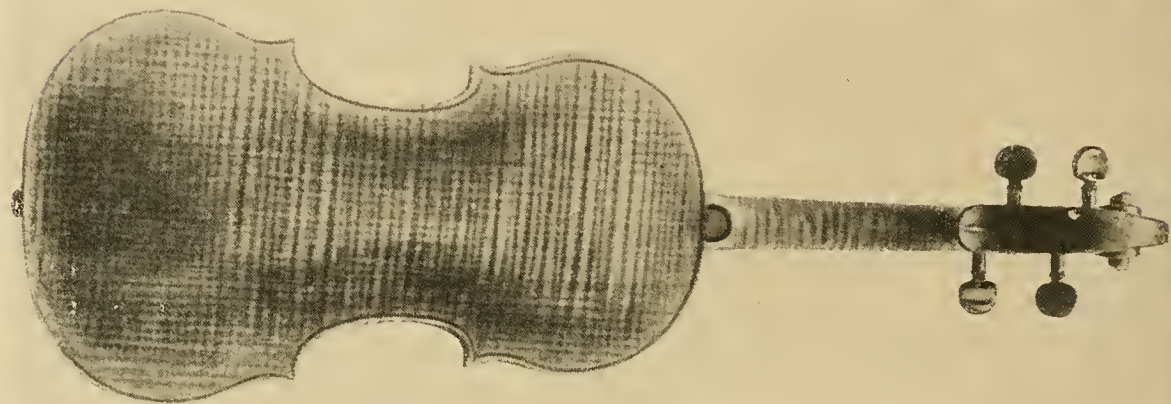


90. Nicolaus Gagliano, 1740



89. Nicolaus Gagliano, 1739



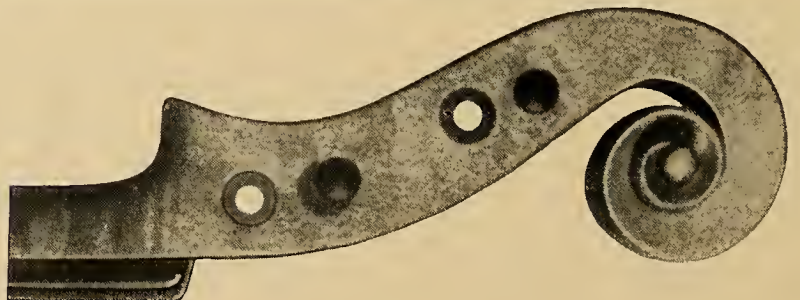
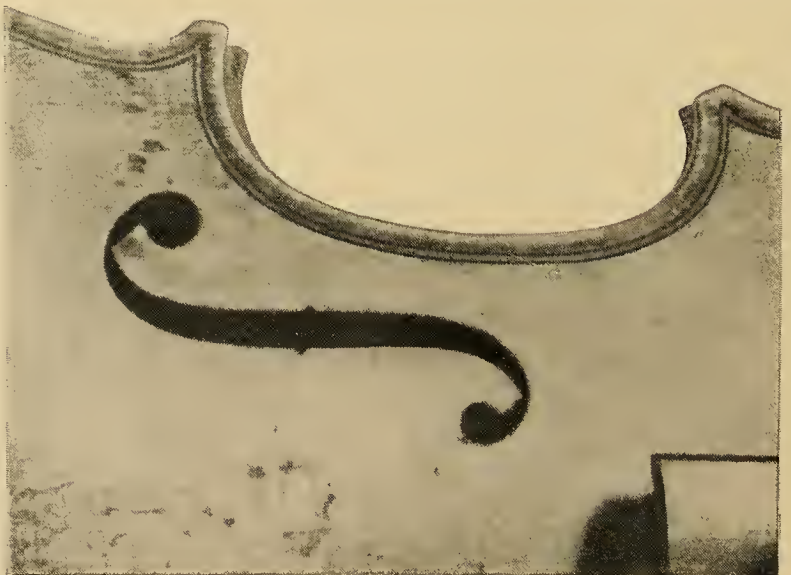


91. Nicolaus Gagliano, 1736

92. Nicolaus Gagliano, 1738



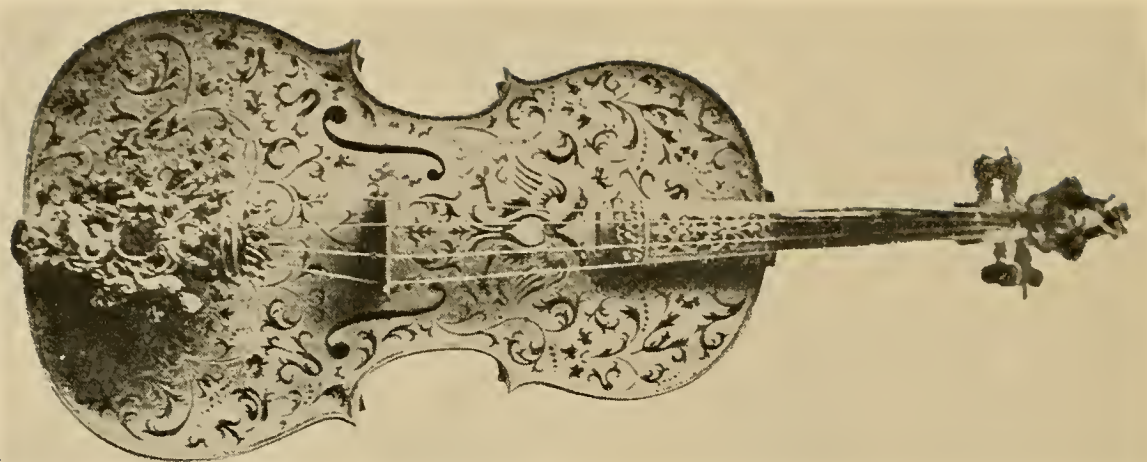
93. Viola: Gio Battista Gabrieli, Firenze, 1770



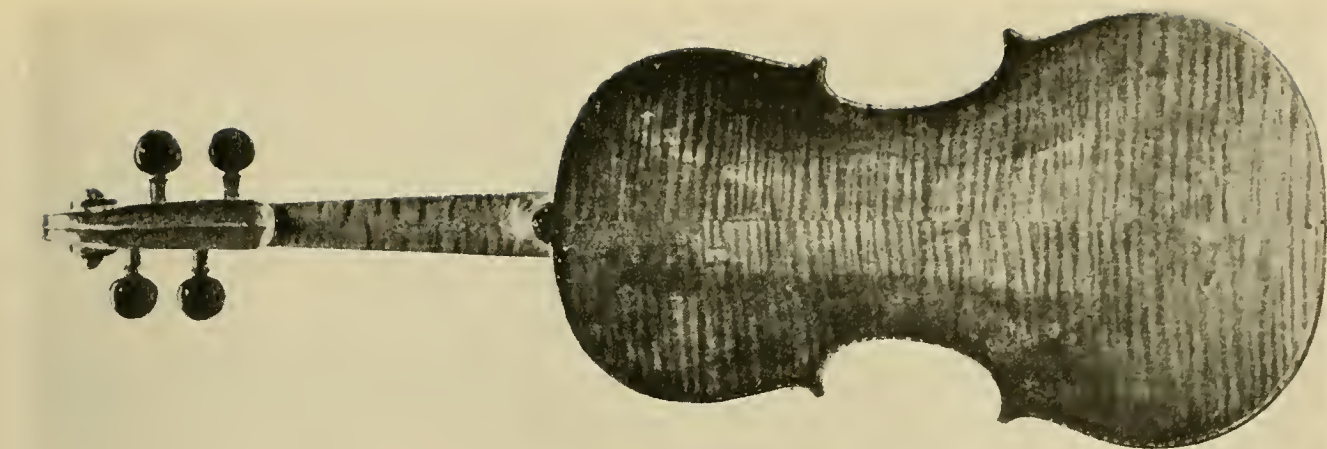
94. Nicolaus Gagliano, 1740



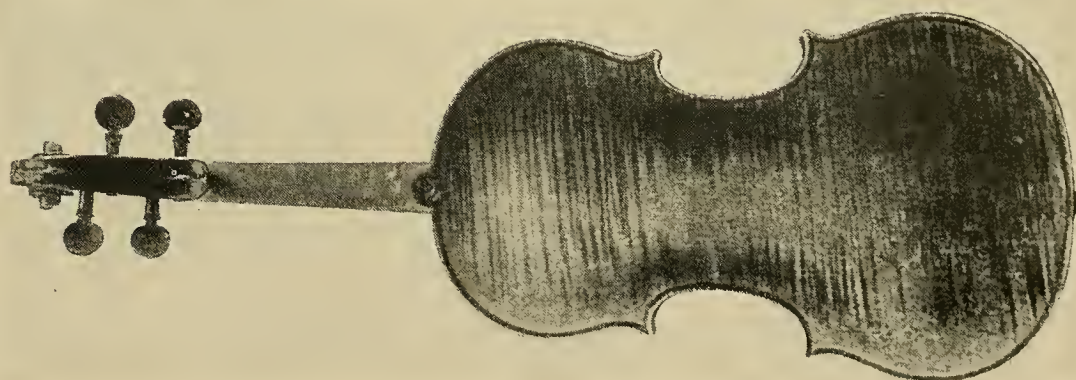
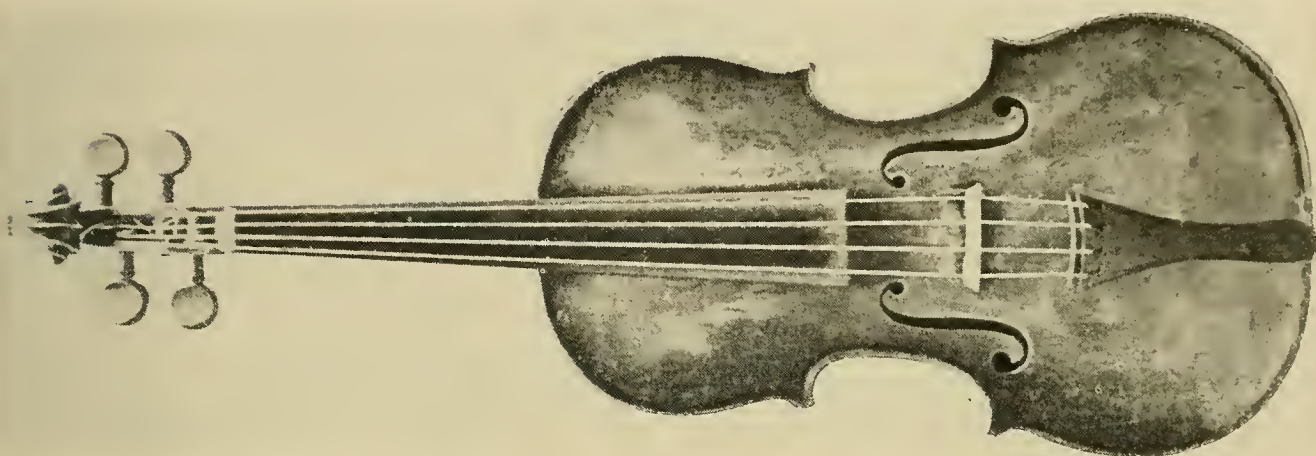
95. Domenico Galli, Parma, 1687



96. Cello: Domenico Galli, Parma, 1691

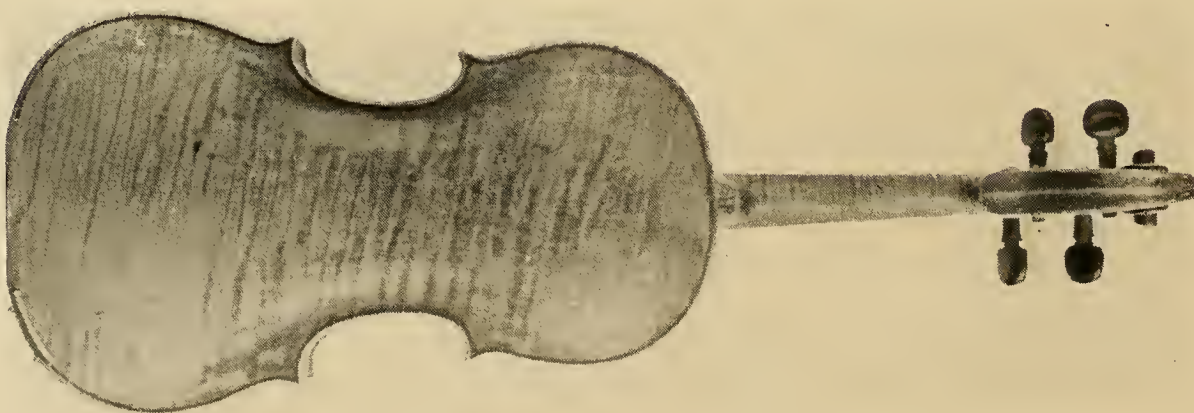
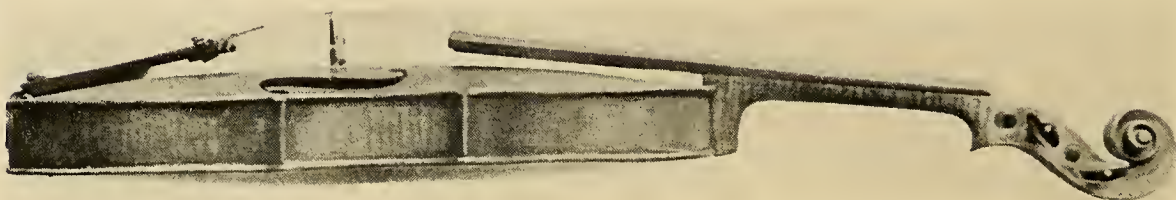


98. Francesco Gobetti in Venetia



97. Giulio Gigli, Roma, 1763





99. Francesco Gobetti, Venetis, 17..



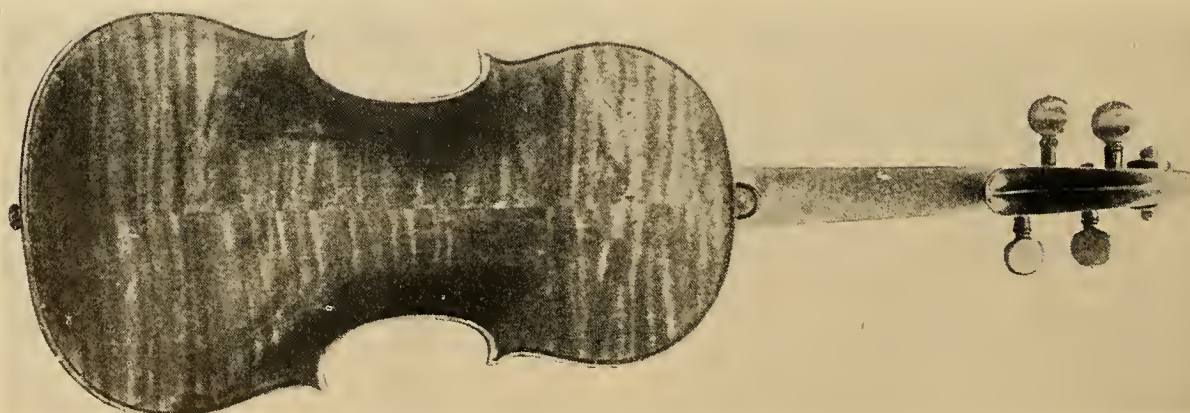
100. Matteo Goffriller in Venetia, 1700



101. Franciscus Gobetti, Venetiis, 1730



102. Francesco Gobetti, Venetiis, 1730

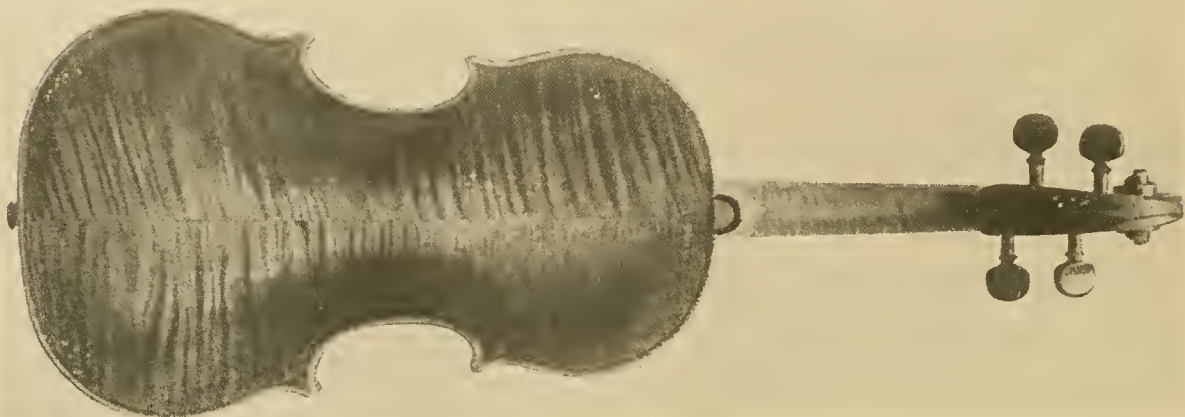




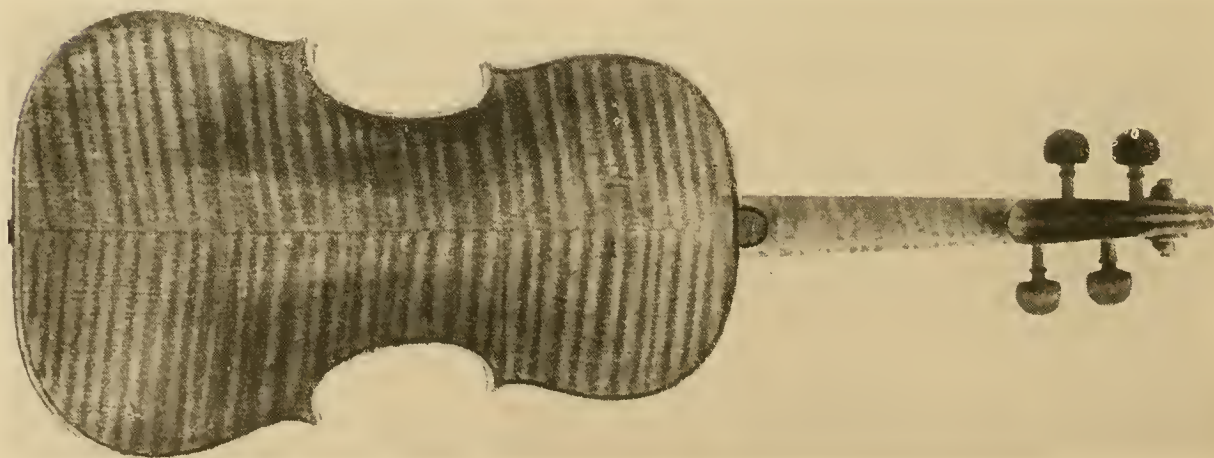
103. Cello: Matteo Goffriller, 1732

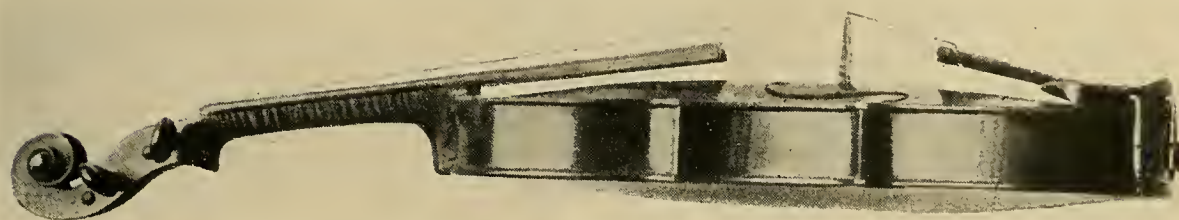
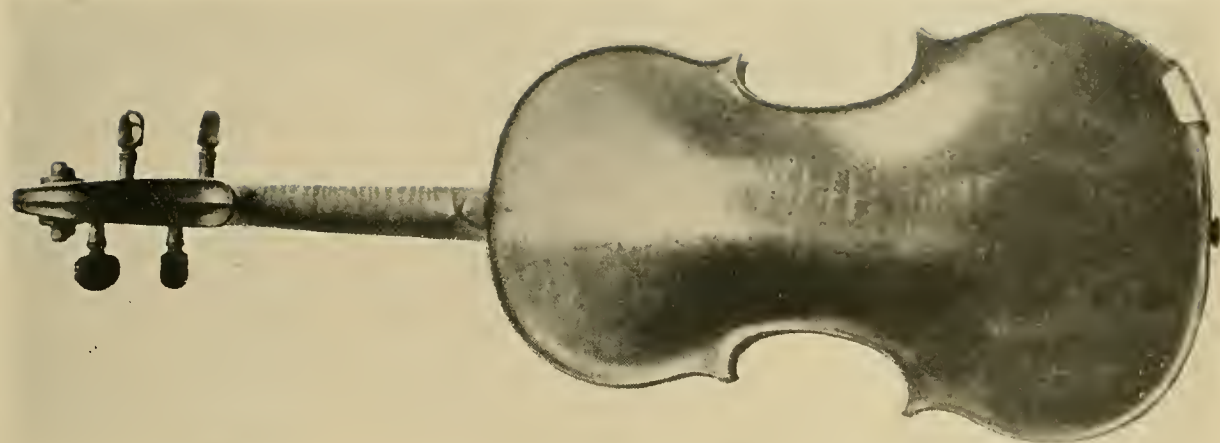


104. Matteo Goffriller, 1724

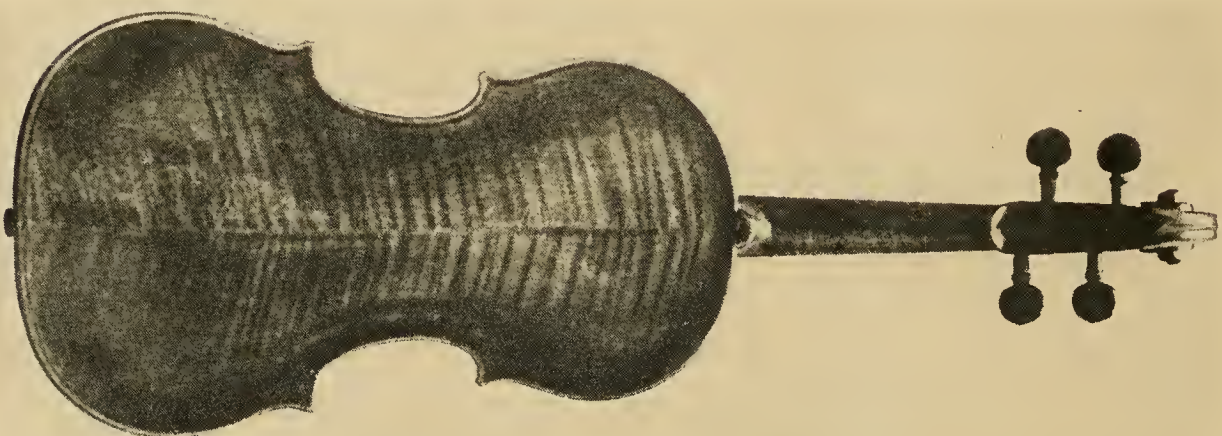


105. Matteo Goffriller, 1728



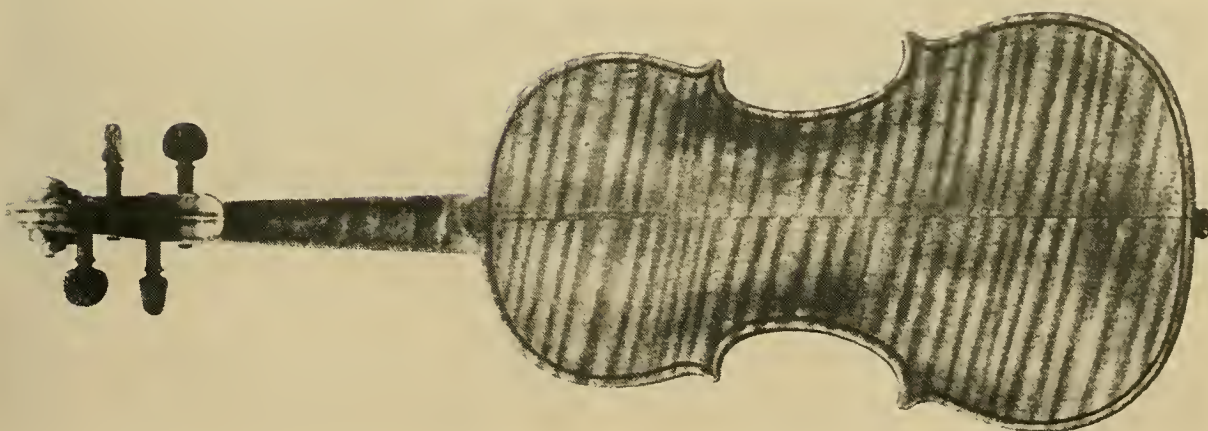


106. Antonio Gragnani, Livorno, 1762



107. Giov. Bapt. Grancino, Milan, 1699

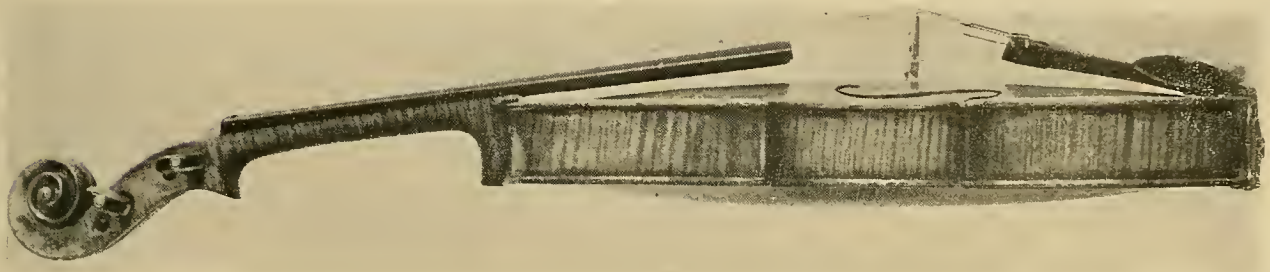
108. Giambattista Grancino, Milano, 1700



109. Giov. Battista Grancino, 1704



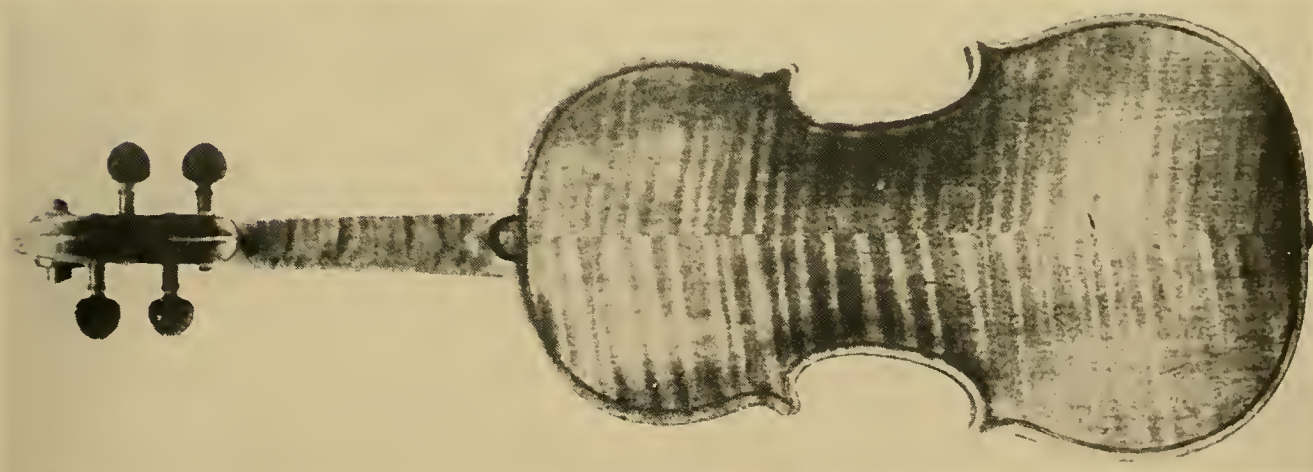
110. Giovanni Grancino, Milano, 1707



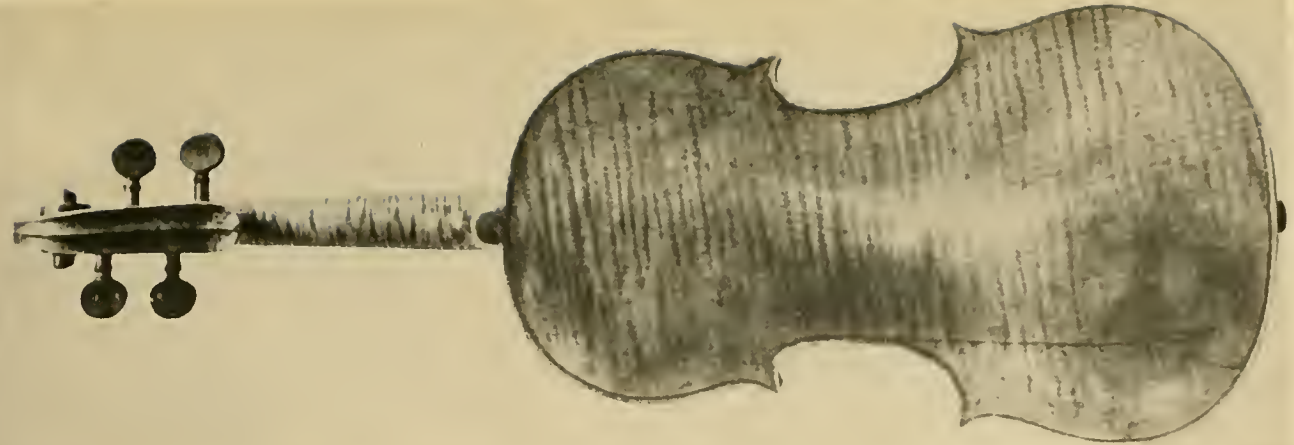
111. Pietro Grulli, Cremona



112. Pietro Grulli



113. Carlo Guadagnini, Torino, 1829



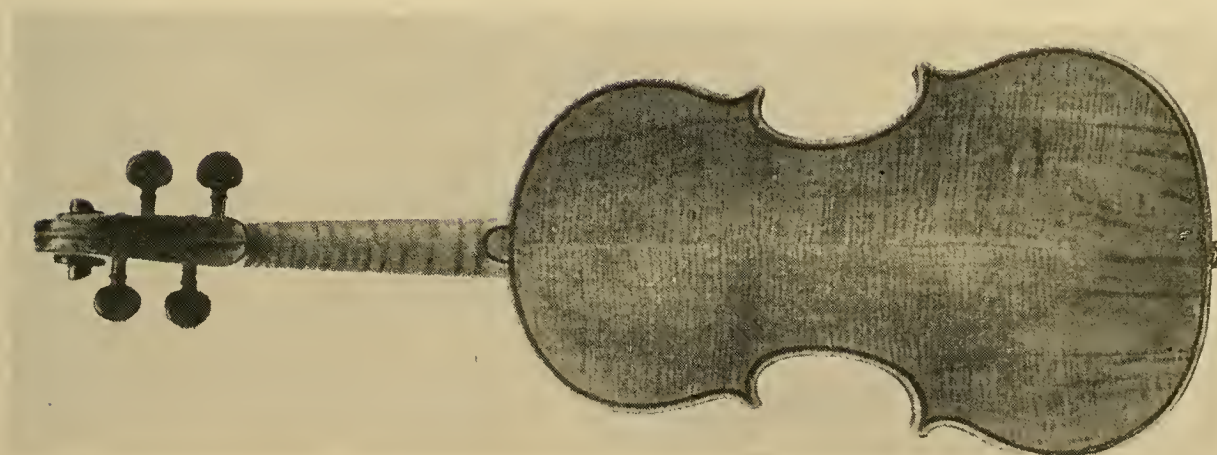
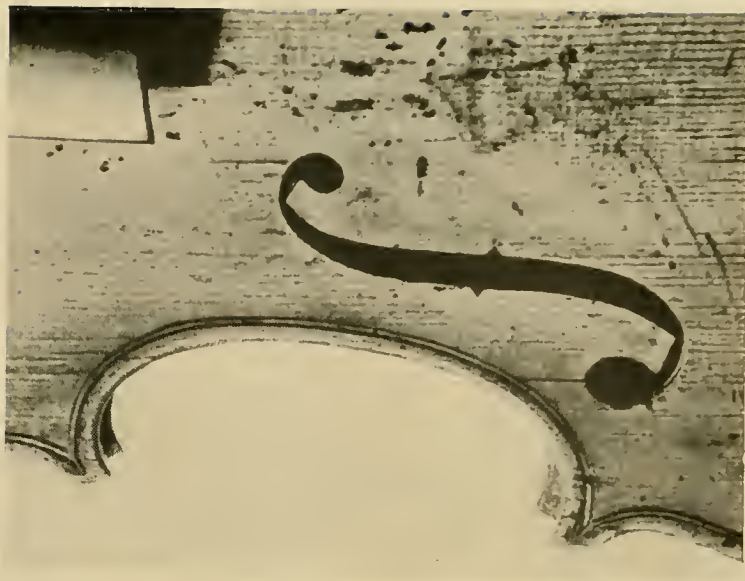
114. Gaetano Guadagnini . . Taurinis, 1851



115. Joannes Baptista Guadagnini, Parma, 1740



116. Joannes Baptista Guadagnini, Milano, 1753

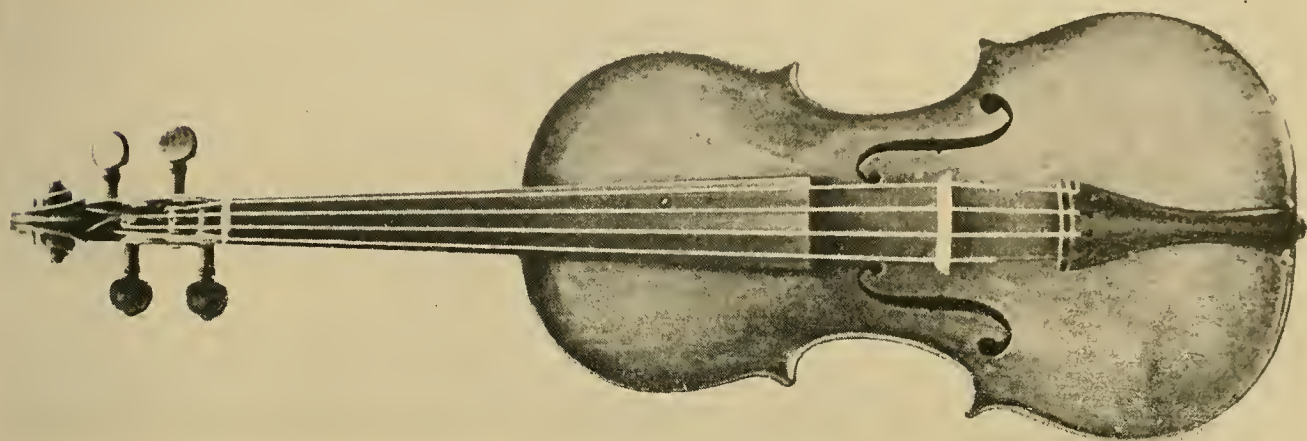


117. Joannes Baptista Guadagnini, Milano, 1768



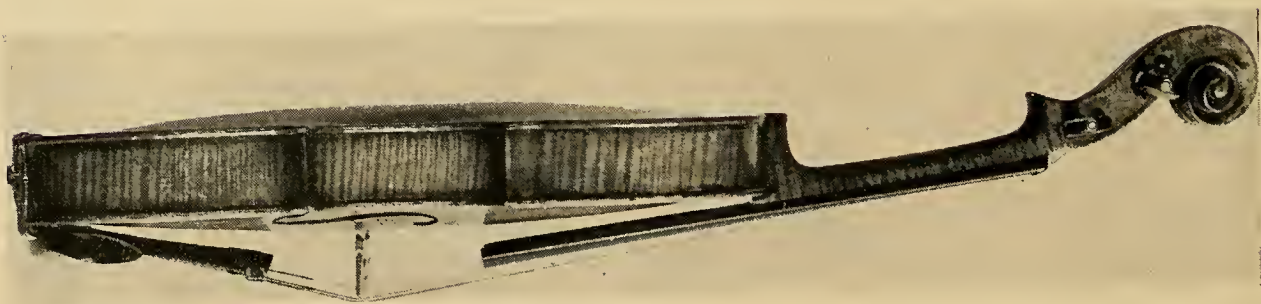
118. Joannes Baptista Guadagnini, Taurini, 1770

119. Joannes Baptista Guadagnini, Taurini, 1770

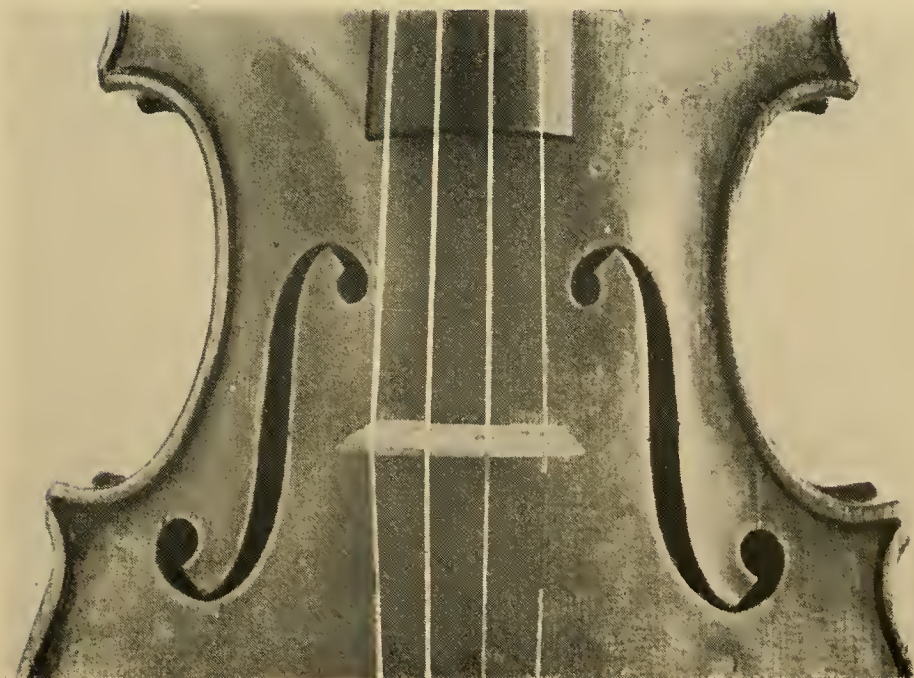


121. Joseph Guadagnini, Parmae, 1770

120. Joannes Baptista Guadagnini, 1780



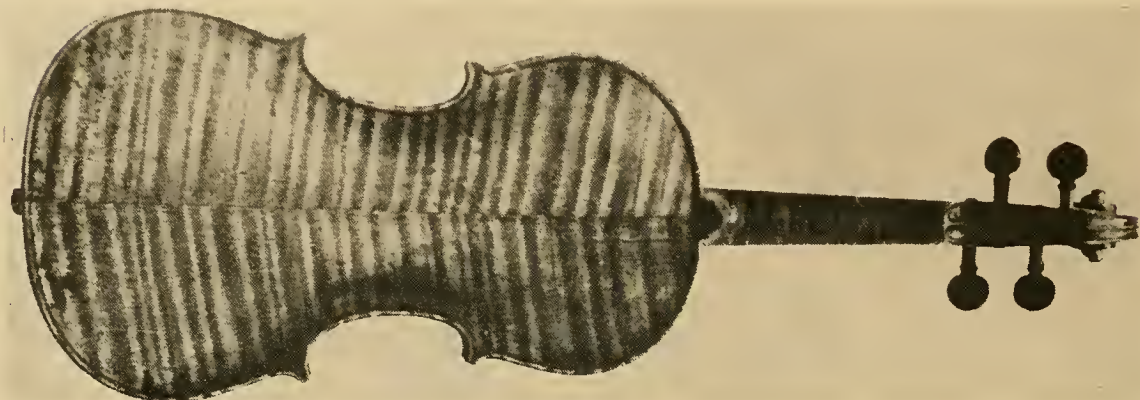
122. Lorenzo Guadagnini



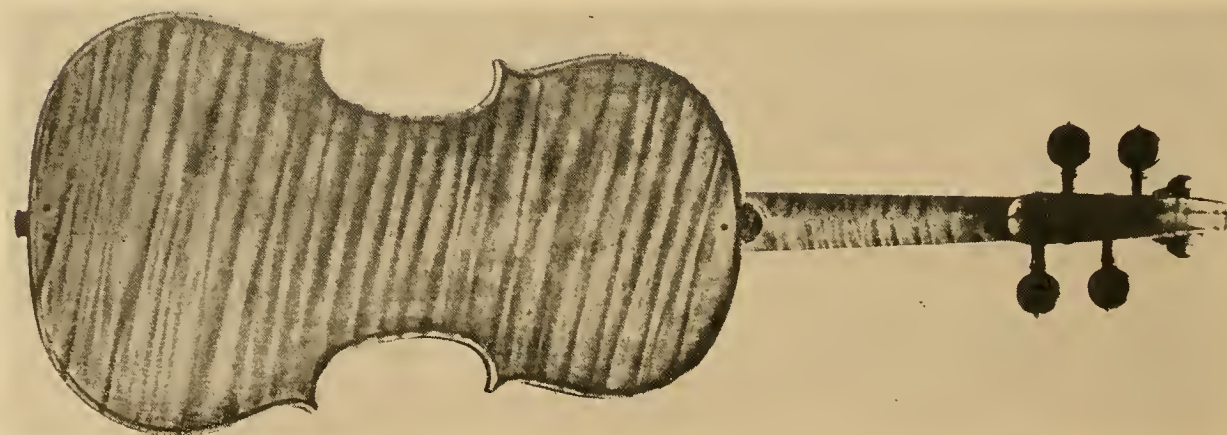
123. Lorenzo Guadagnini



124. Lorenzo Guadagnini, Piacenza, 1740

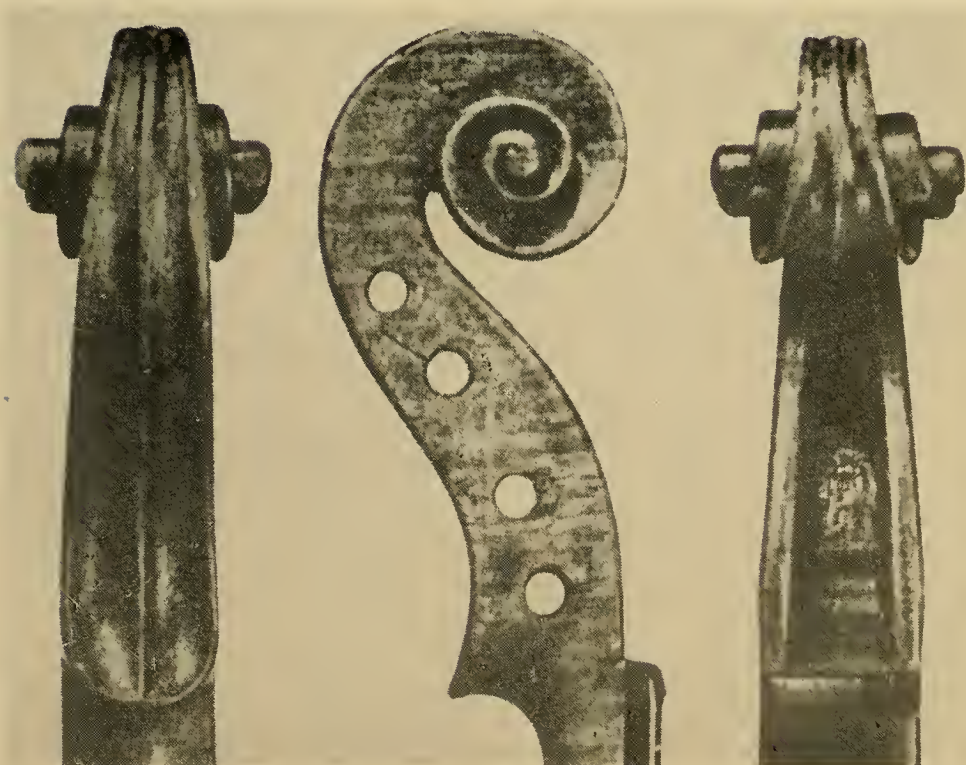


125. Lorenzo Guadagnini, Piacenza, 1745

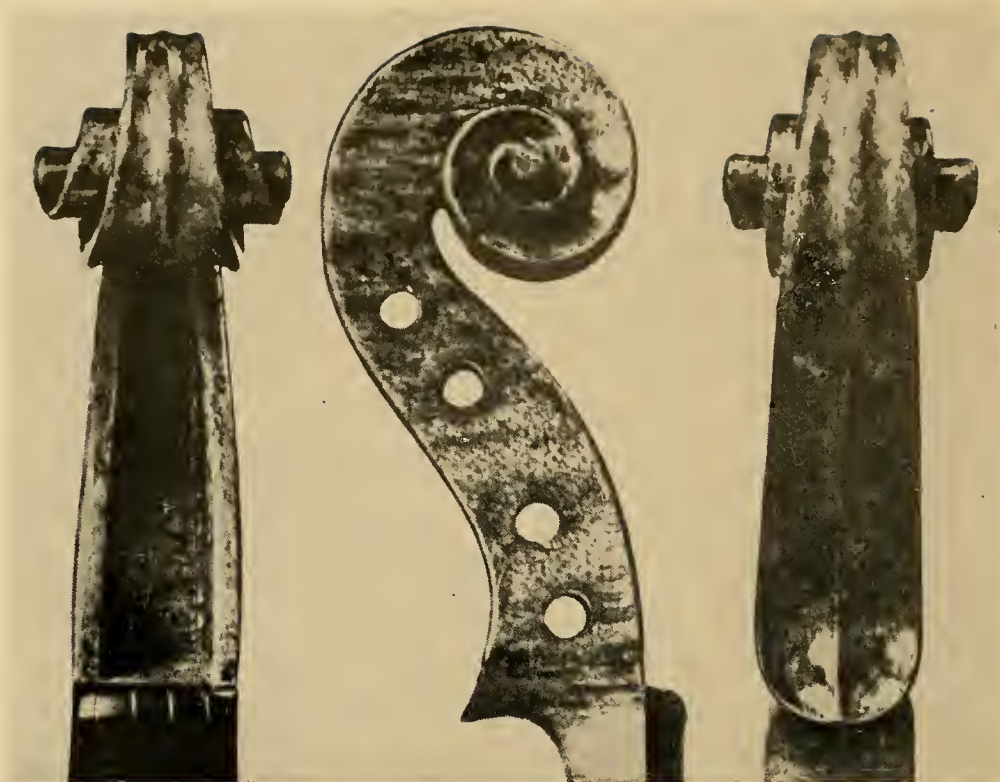




126. Guarneri, 1650—1660



127. Guarneri, 1650—1660



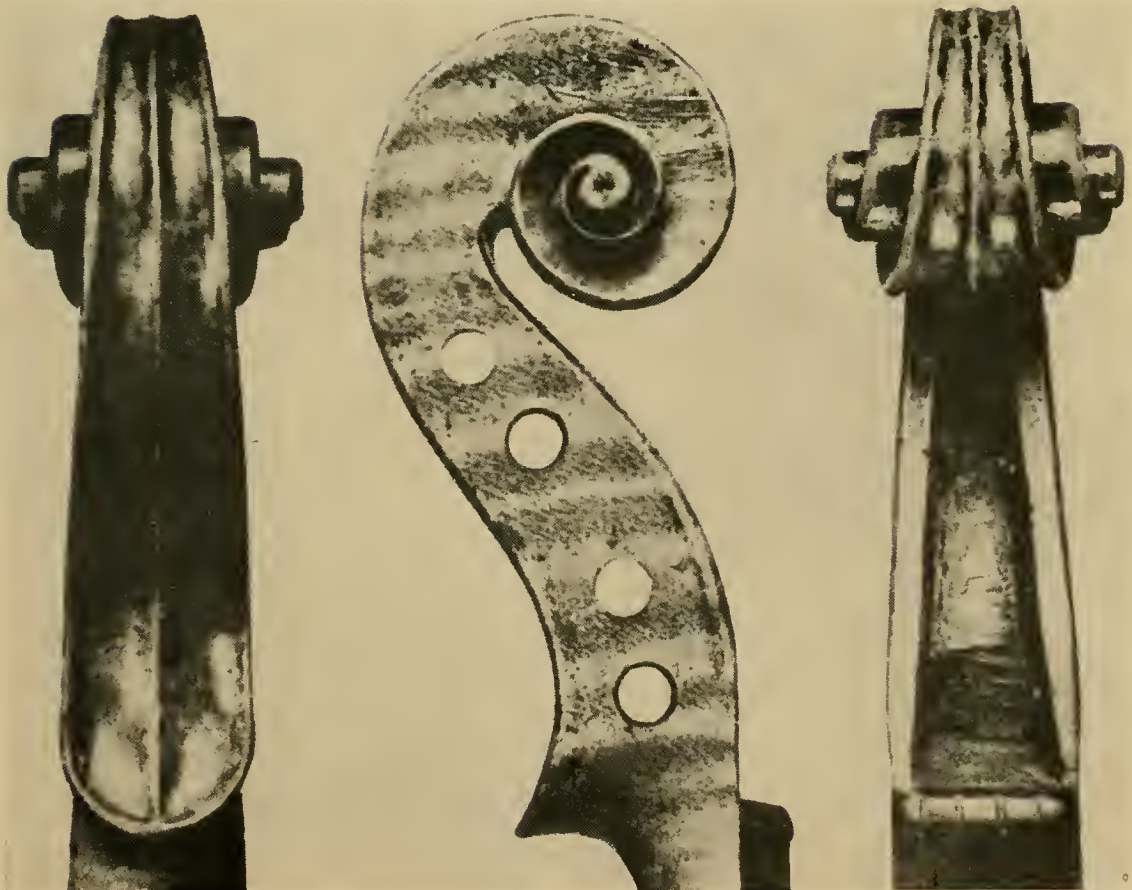
128. Guarneri, 1660—1670



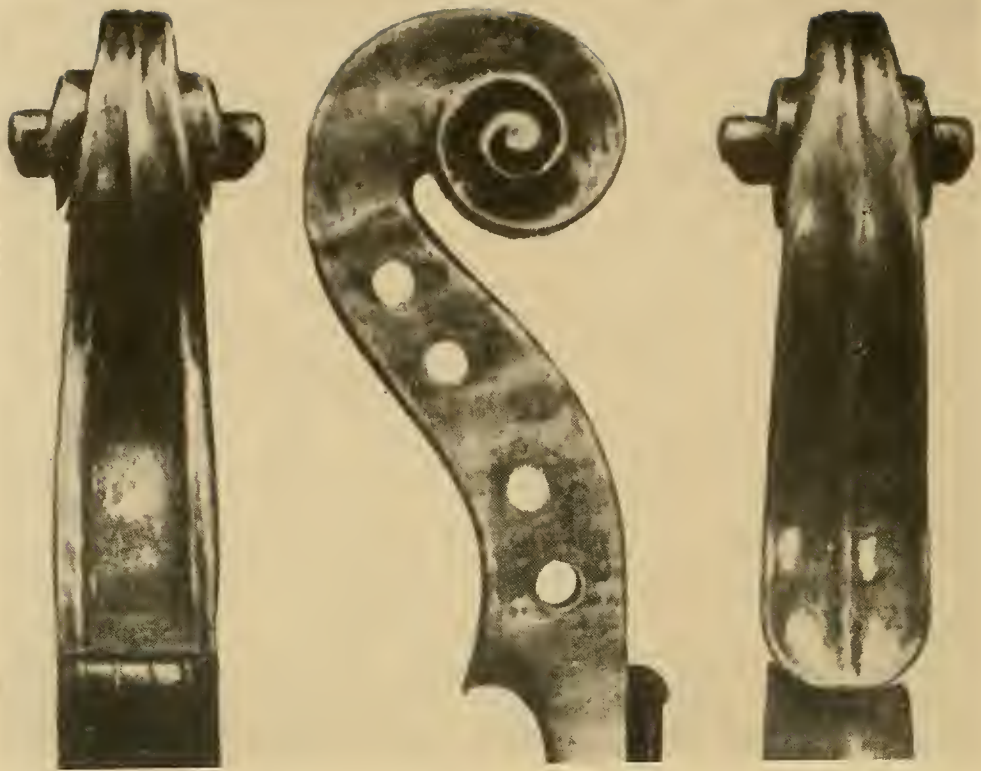
129. Guarneri, 1660—1670



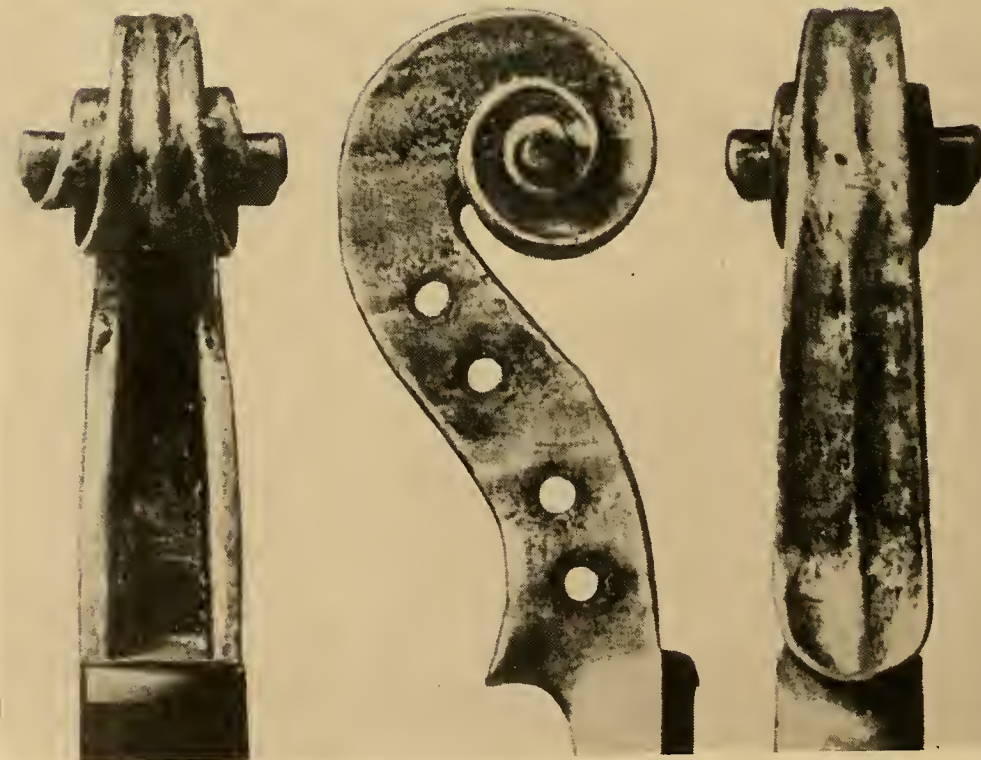
130. Guarneri, 1670—1698



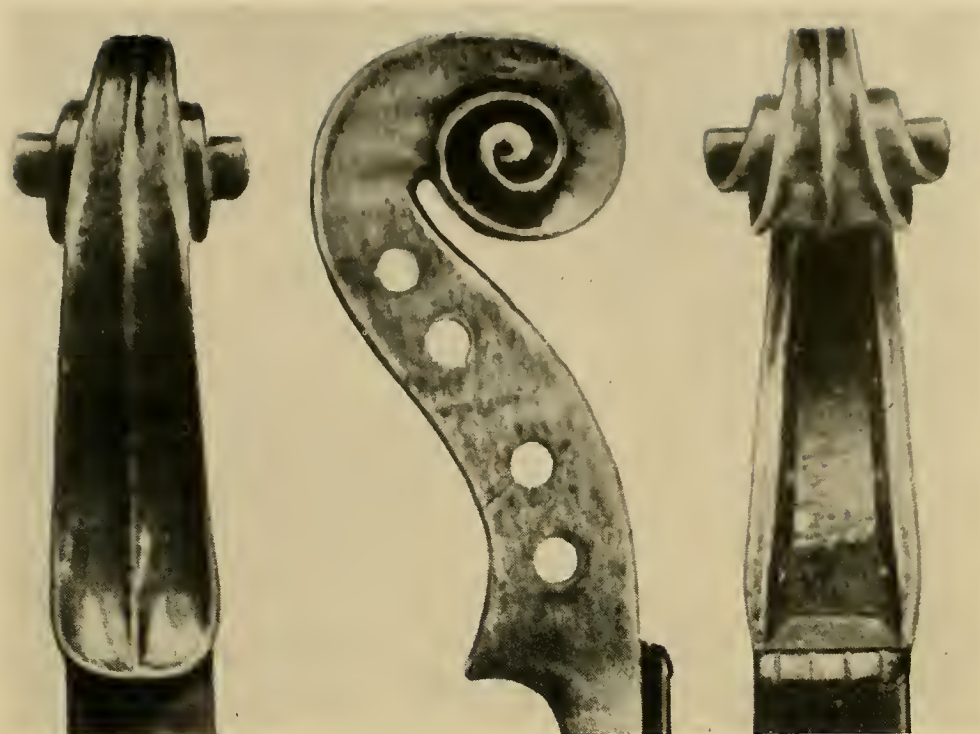
131. Guarneri, 1700—1725



132. Guarneri, 1710—1715



133. Guarneri, 1720



134. Guarneri, 1721



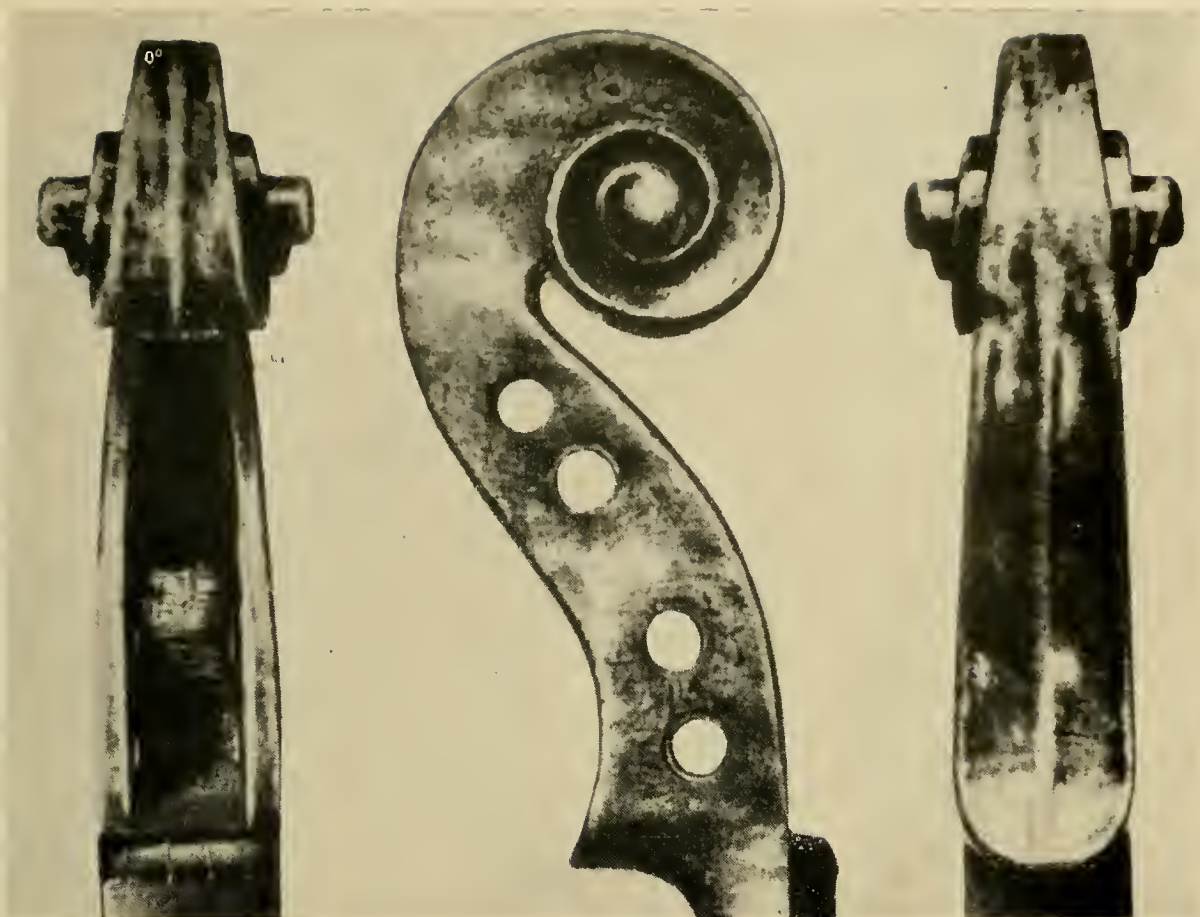
135. Guarneri, 1725—1730



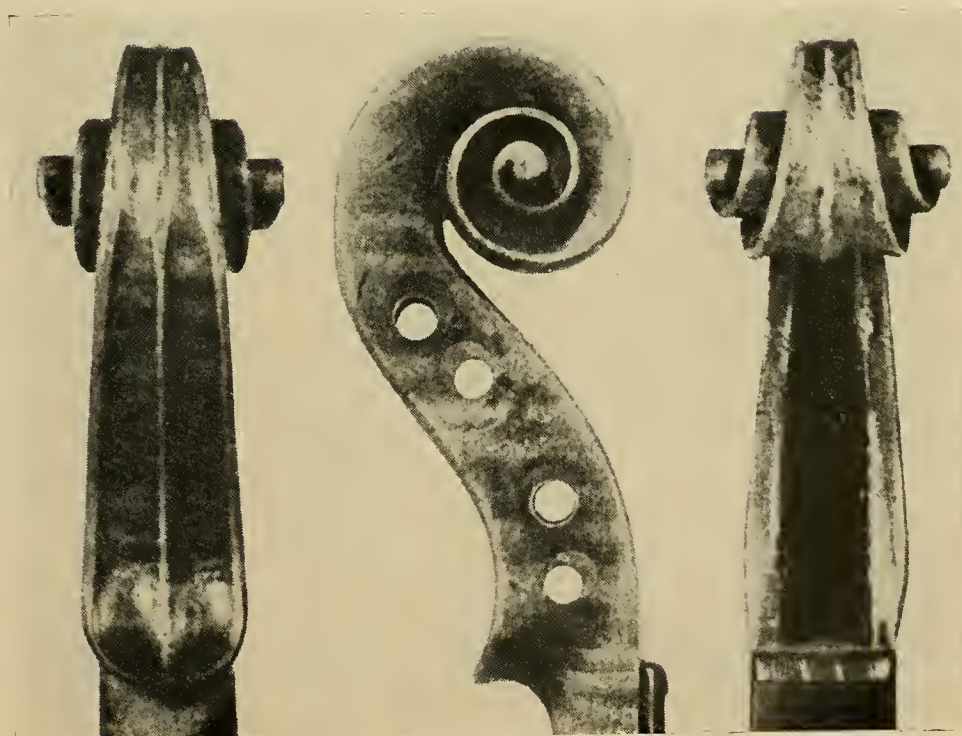
136. Guarneri, 1725—1730



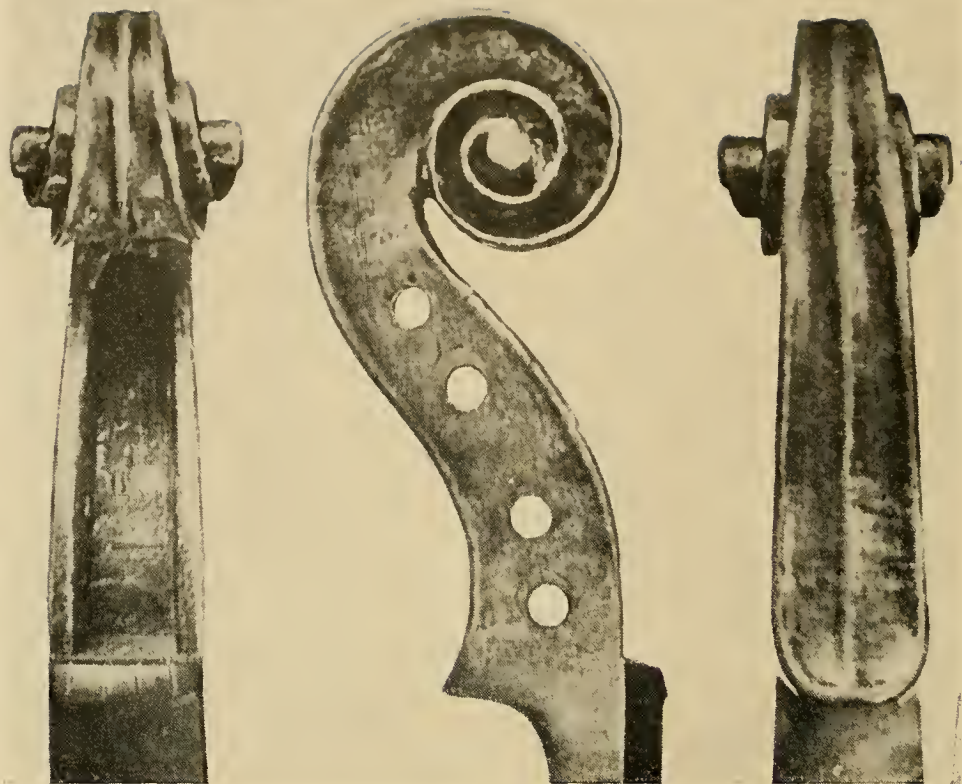
137. Guarneri, 1730—1733



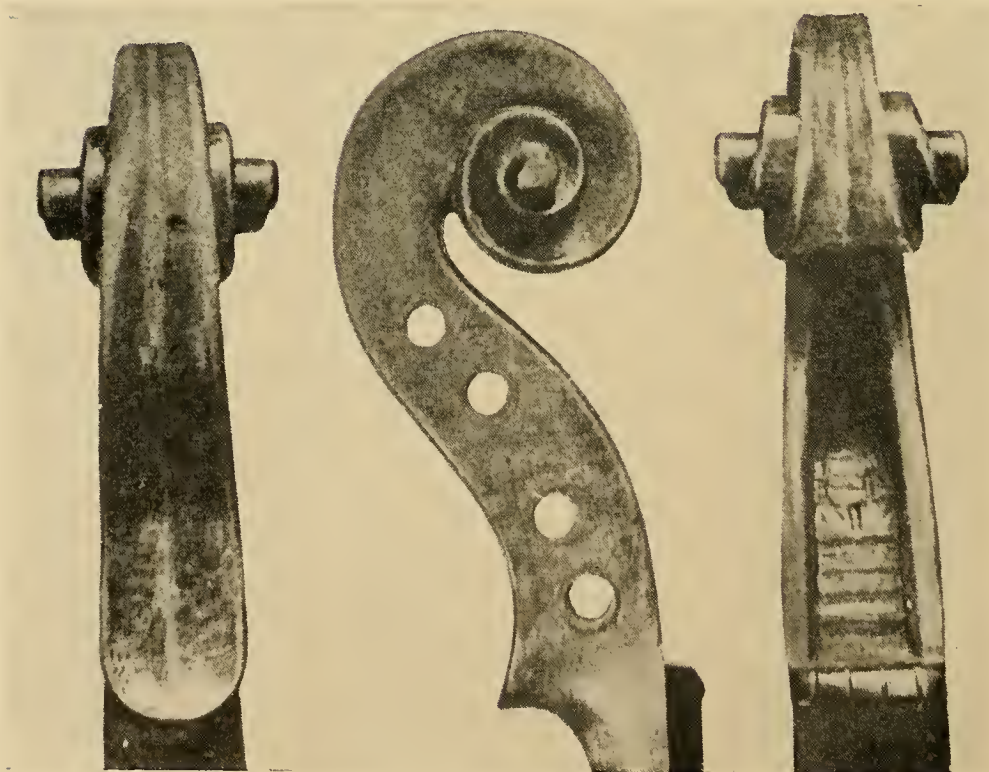
138. Guarneri, 1730—1733



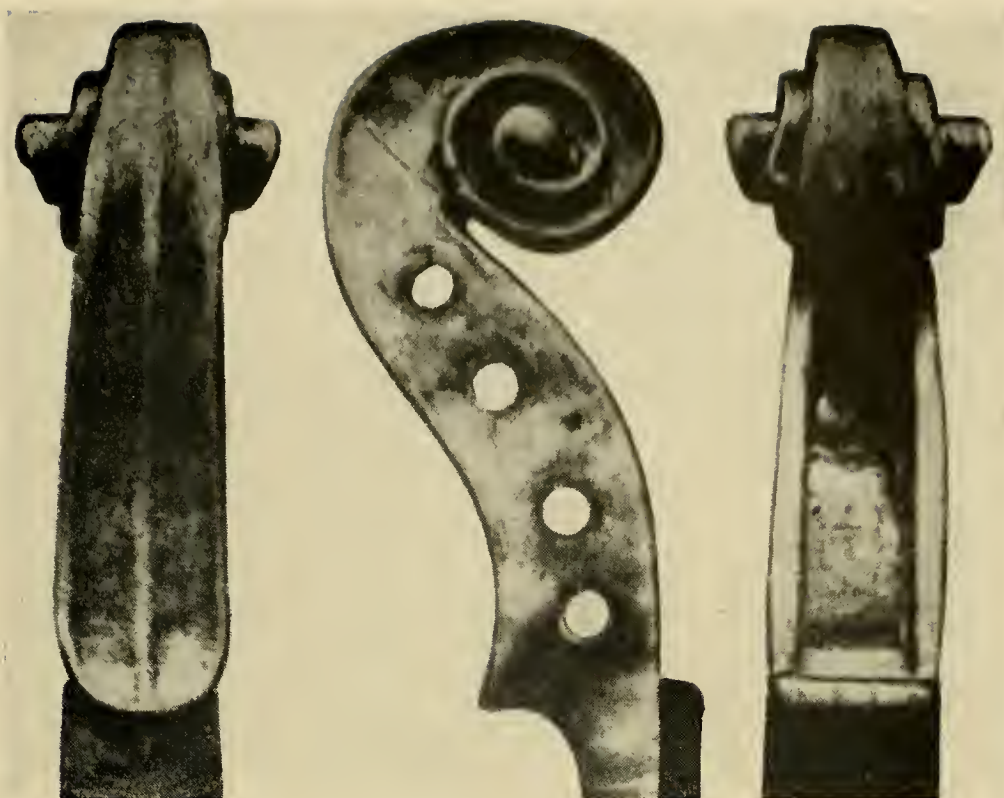
139. Guarneri, 1730—1735



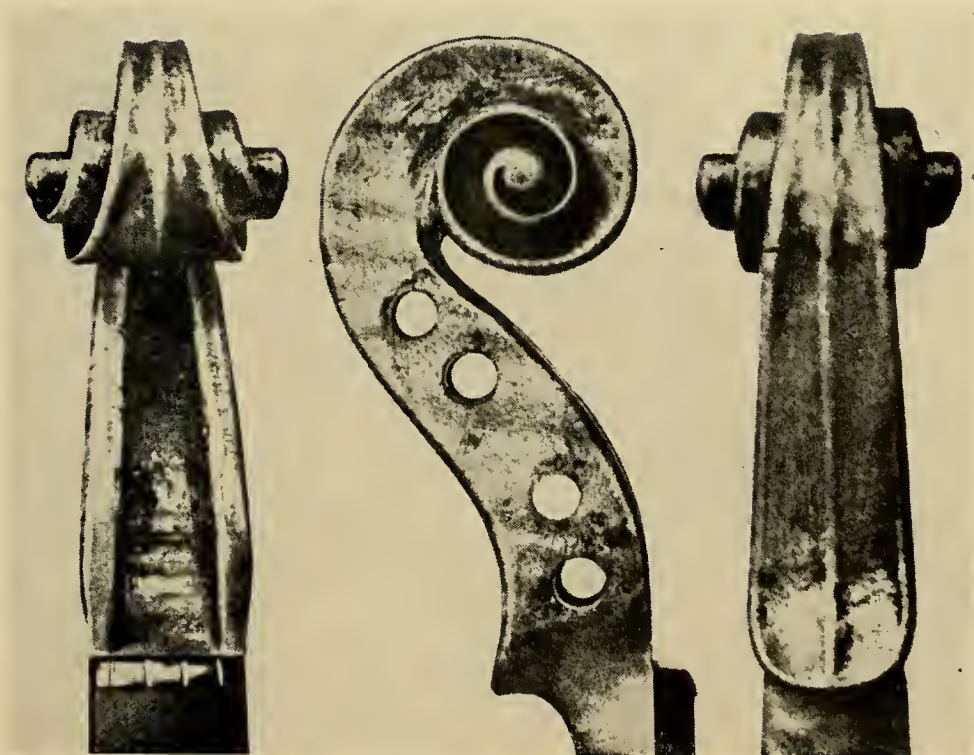
140. Guarneri, 1740—1741



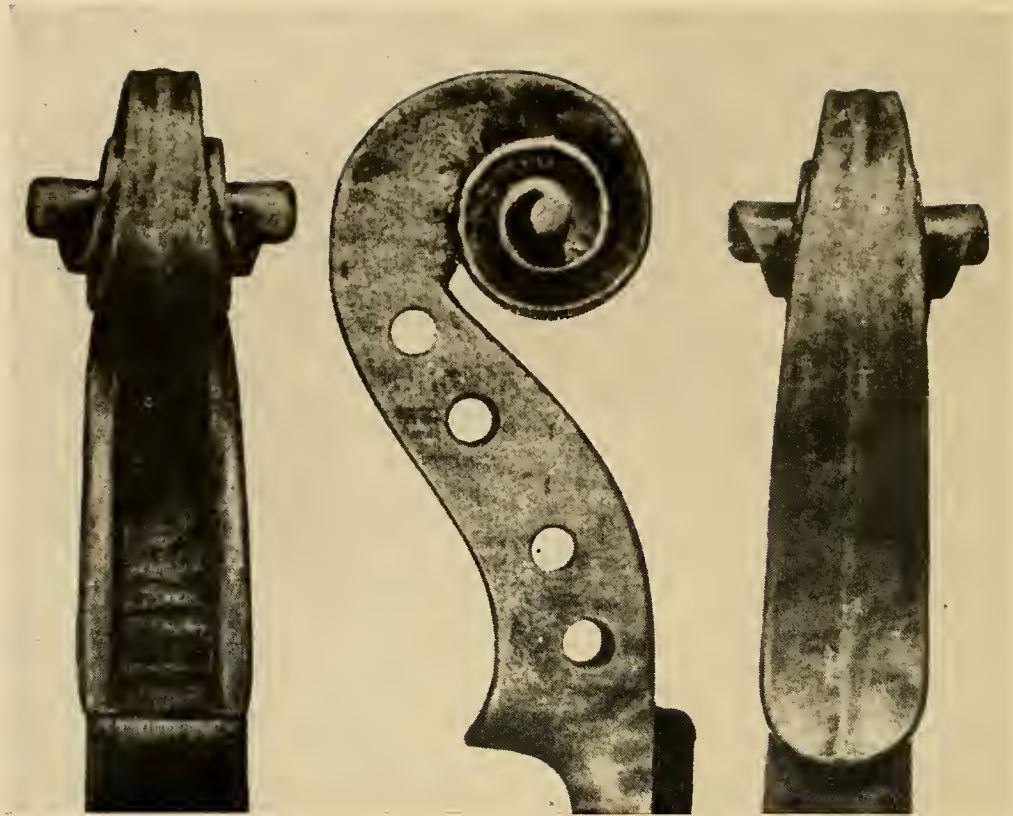
141. Guarneri, 1740—1741



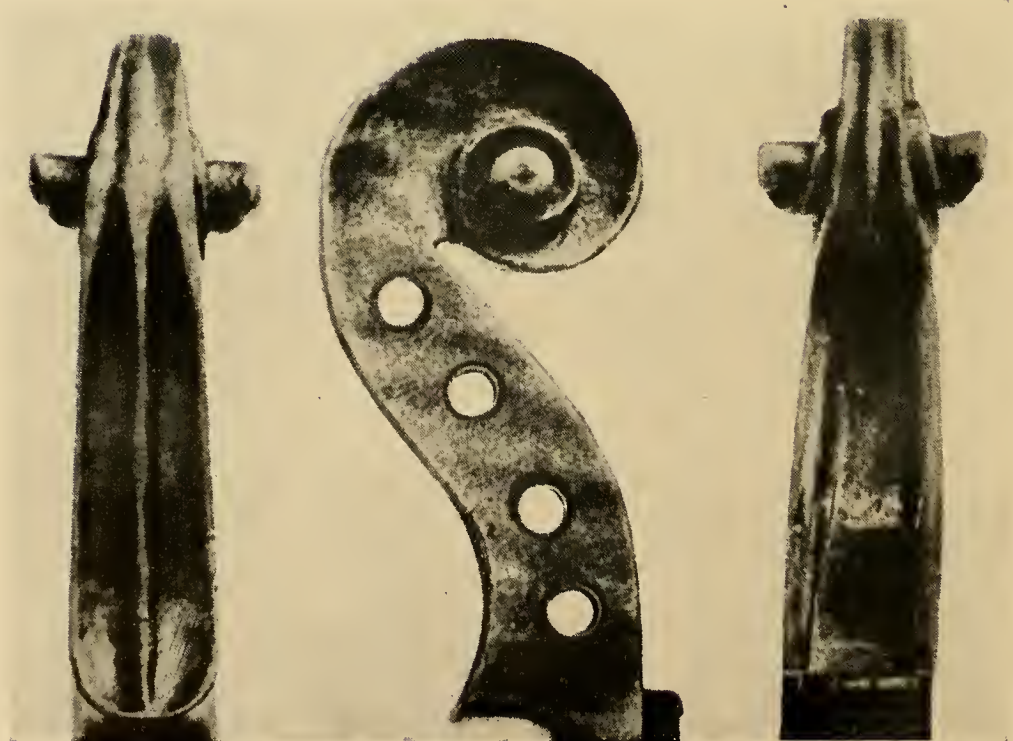
142. Guarneri, 1740—1742



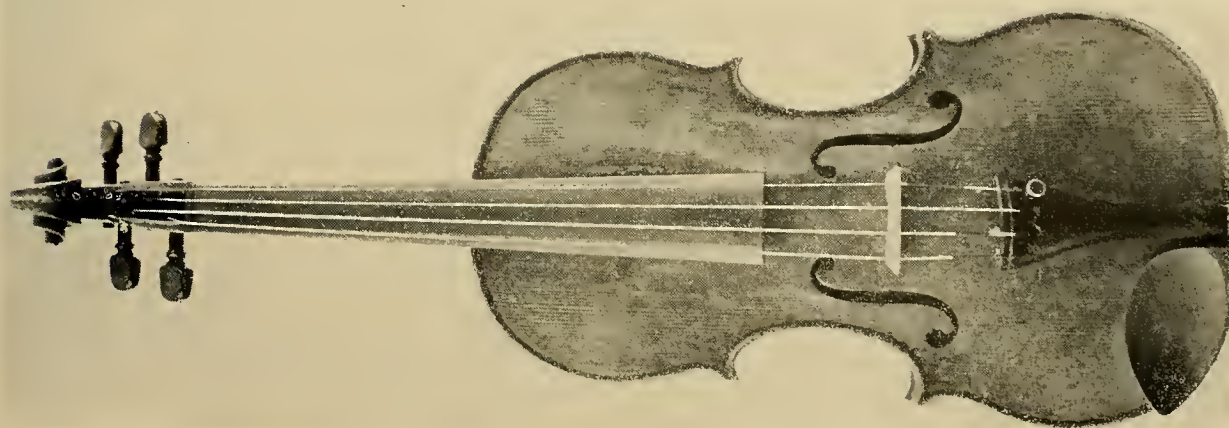
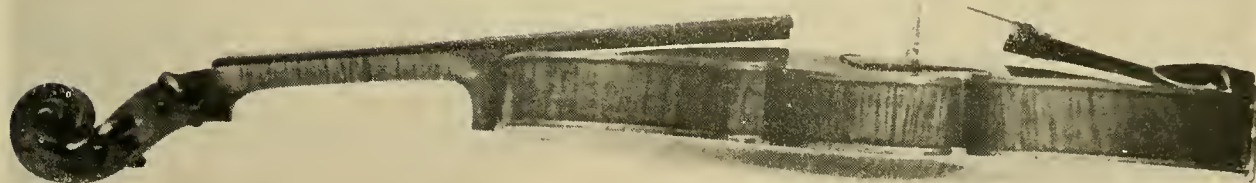
143. Guarneri, 1740—1745



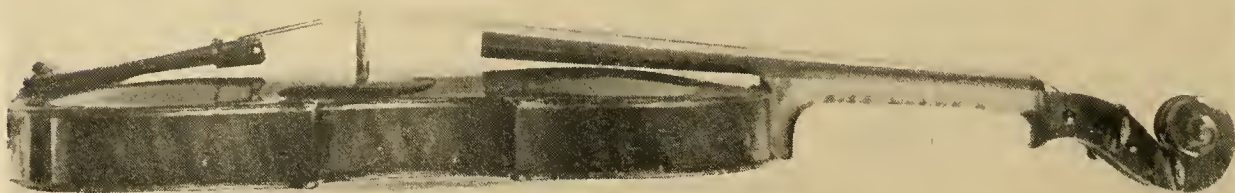
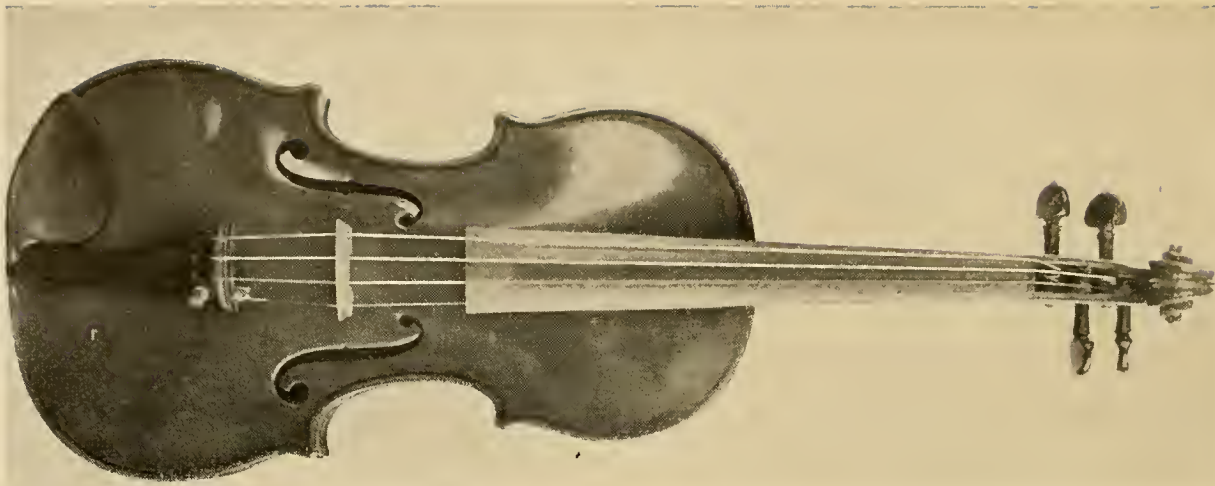
144. Guarneri, 1742



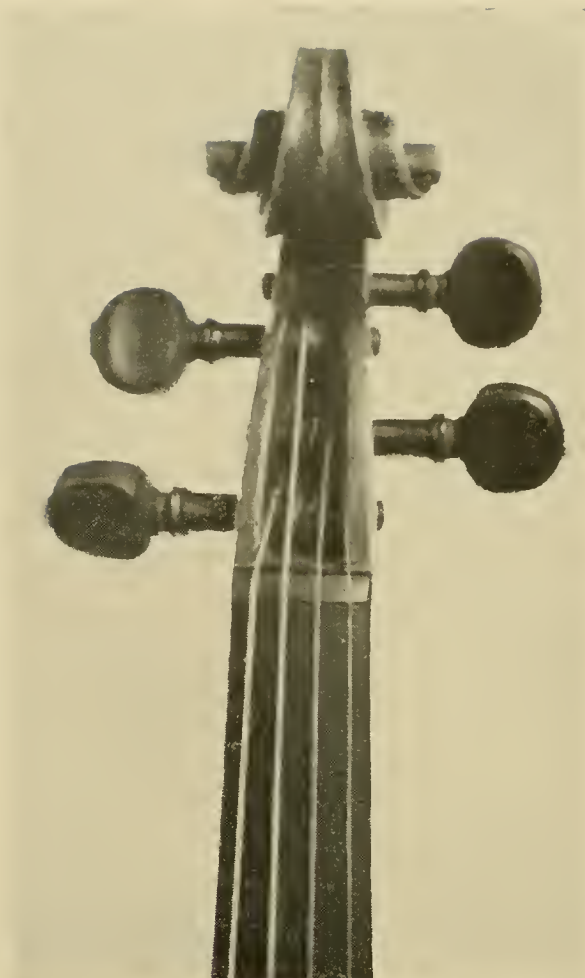
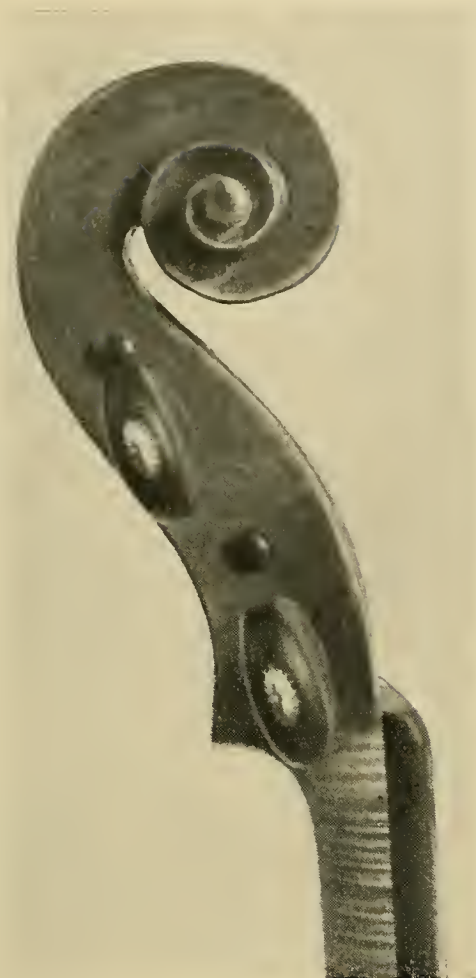
145. Guarneri, 1743—1744



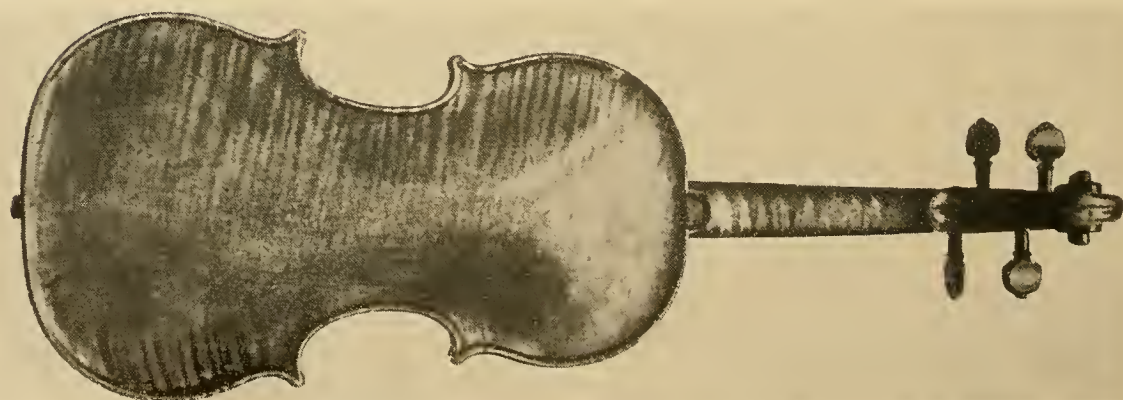
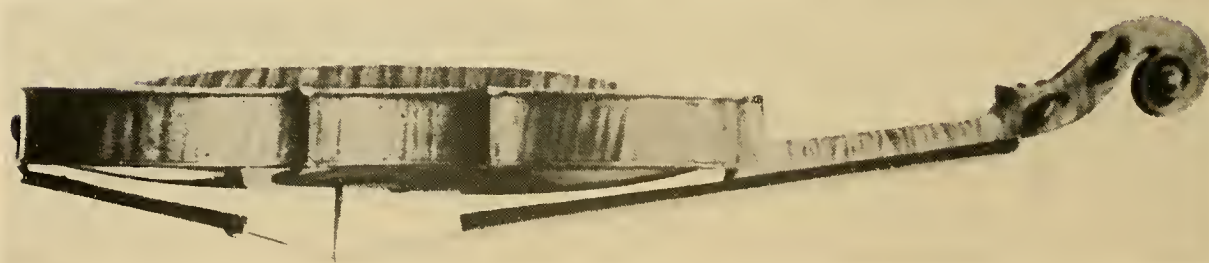
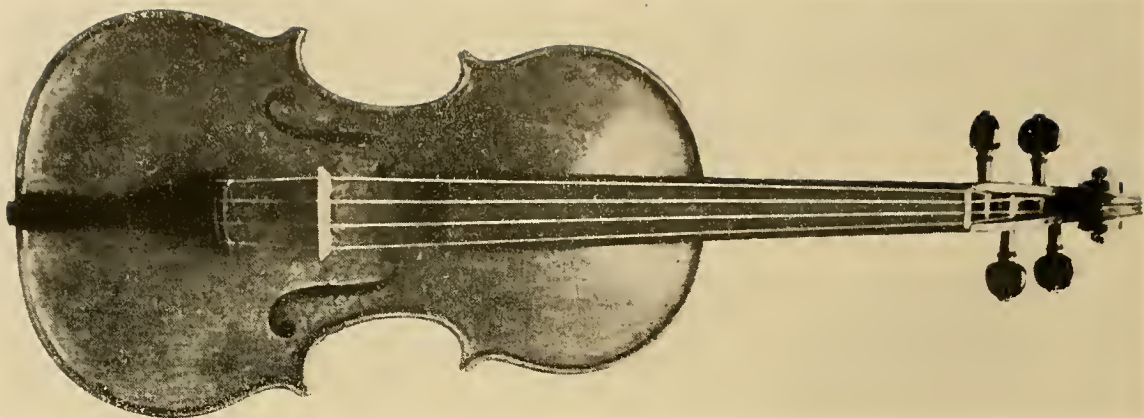
146. Andrea Guarneri, Cremona



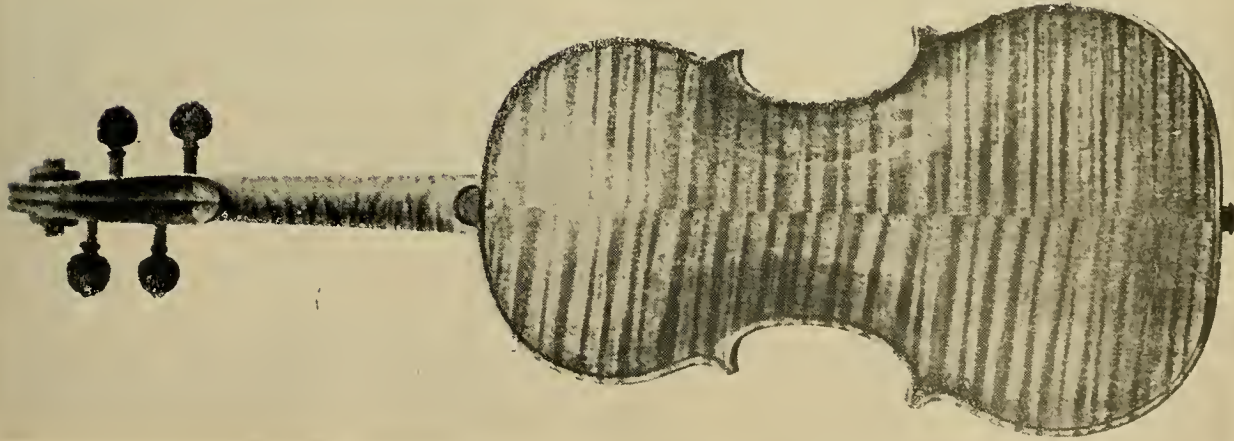
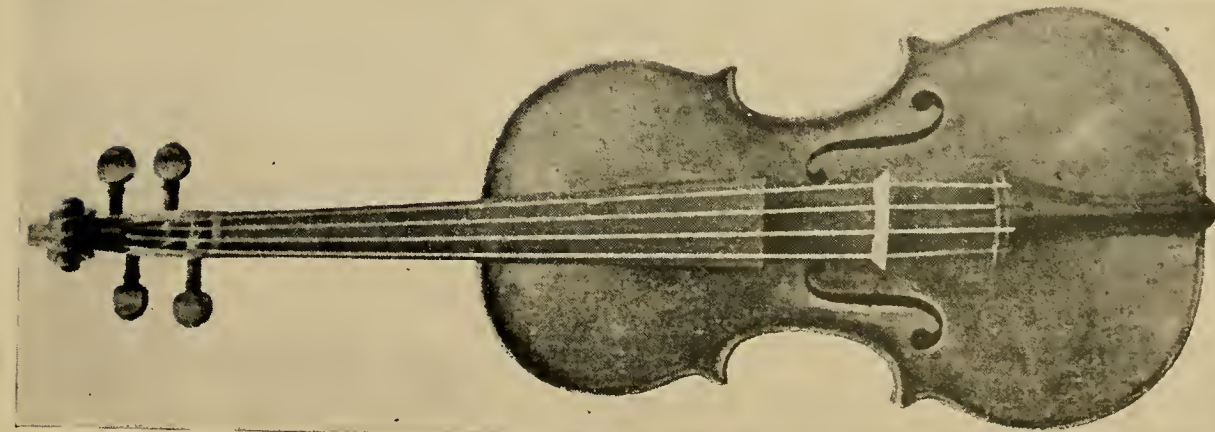
147. Andrea Guarneri, Cremona



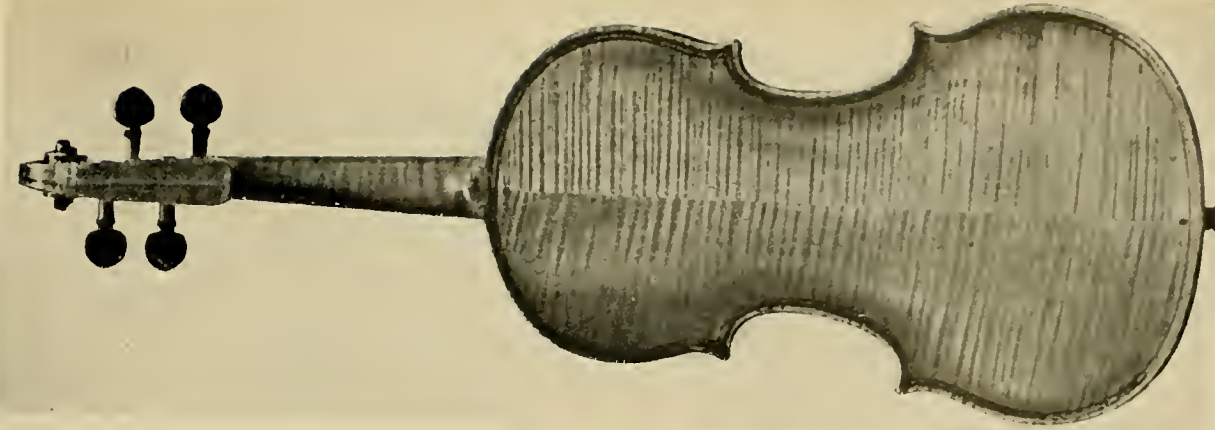
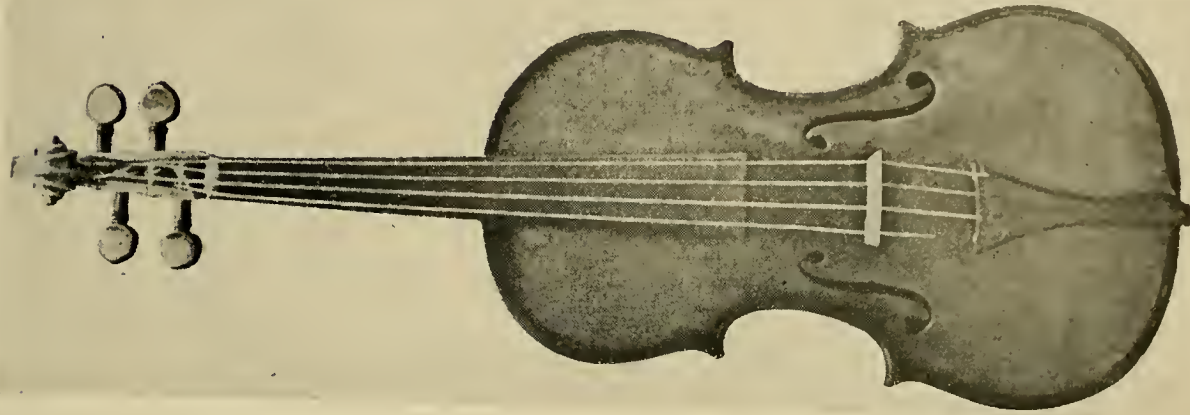
148. Andrea Guarneri



149. Andrea Guarneri



150. Andrea Guarneri, 1687



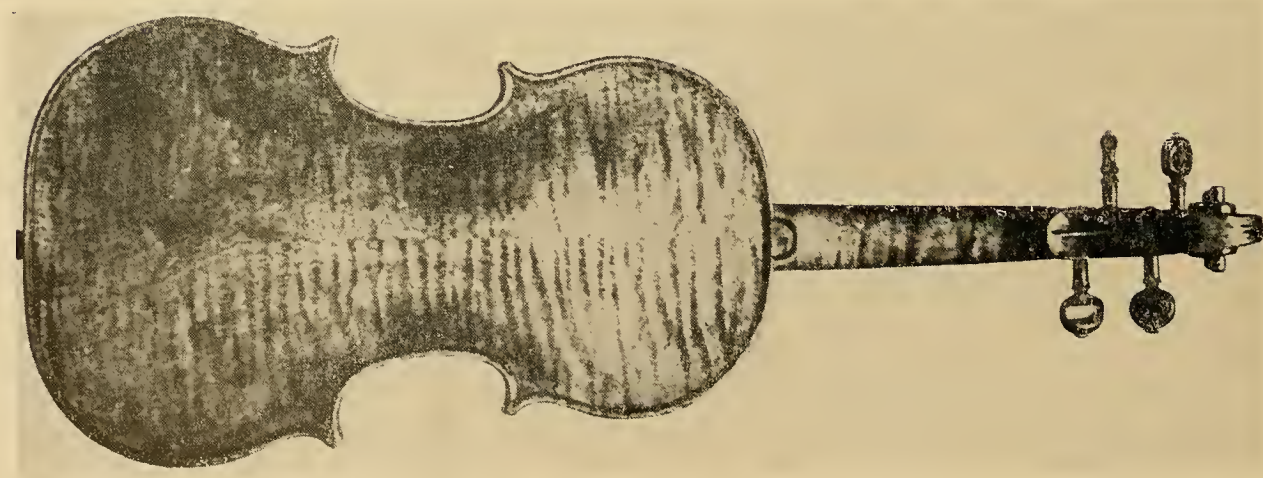
151. Andrea Guarneri, 1662



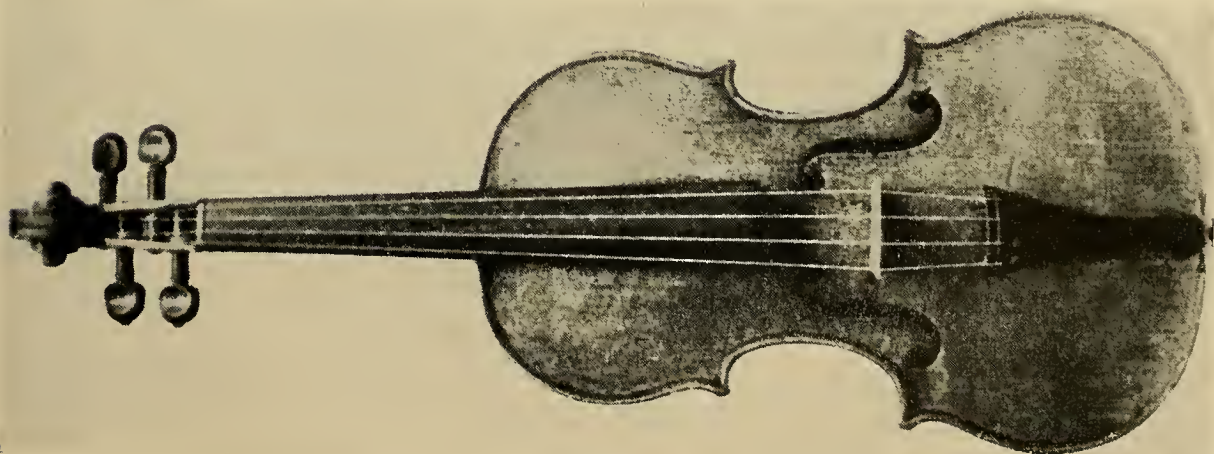
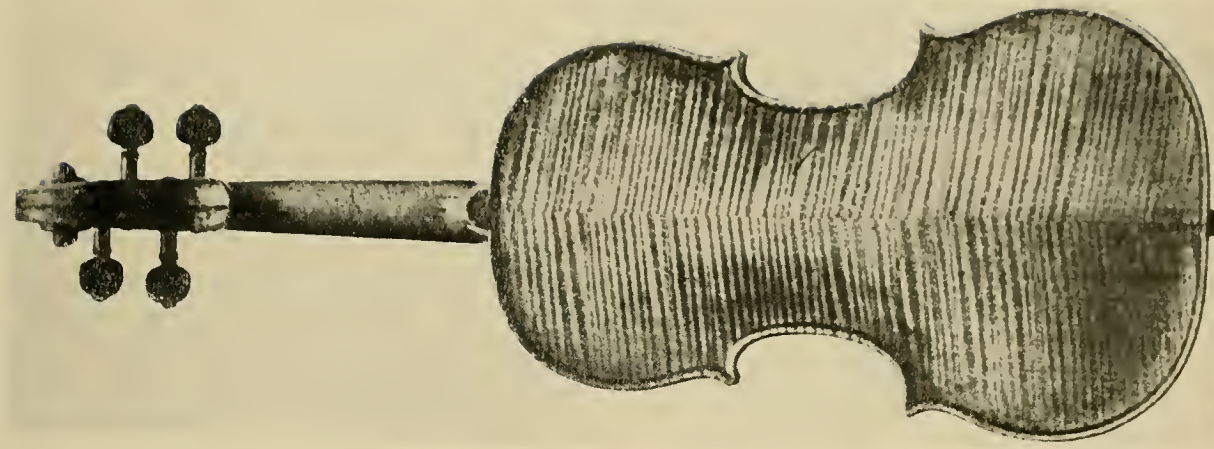
152. Cello: Andrea Guarneri



153. Andrea Guarneri



154. Andrea Guarneri, 1645



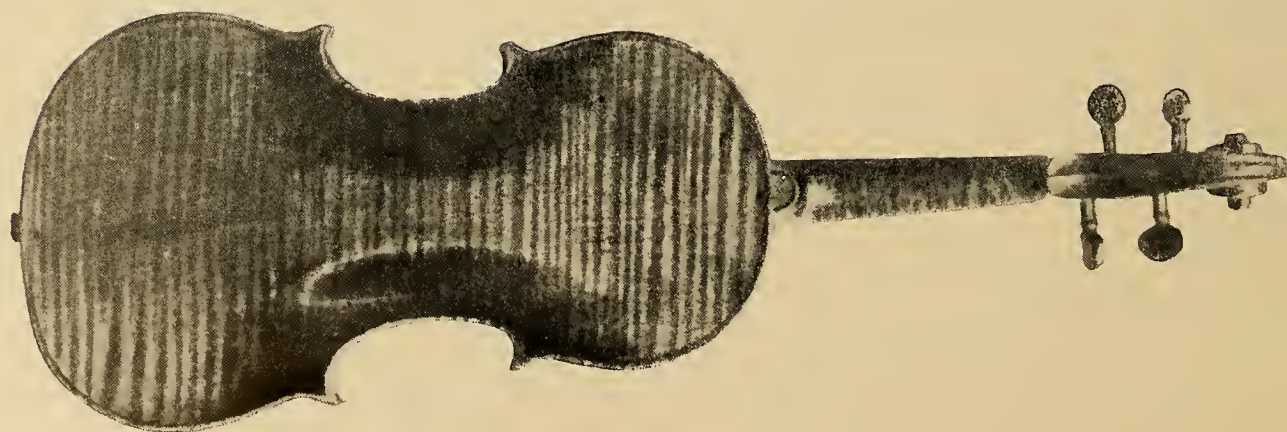
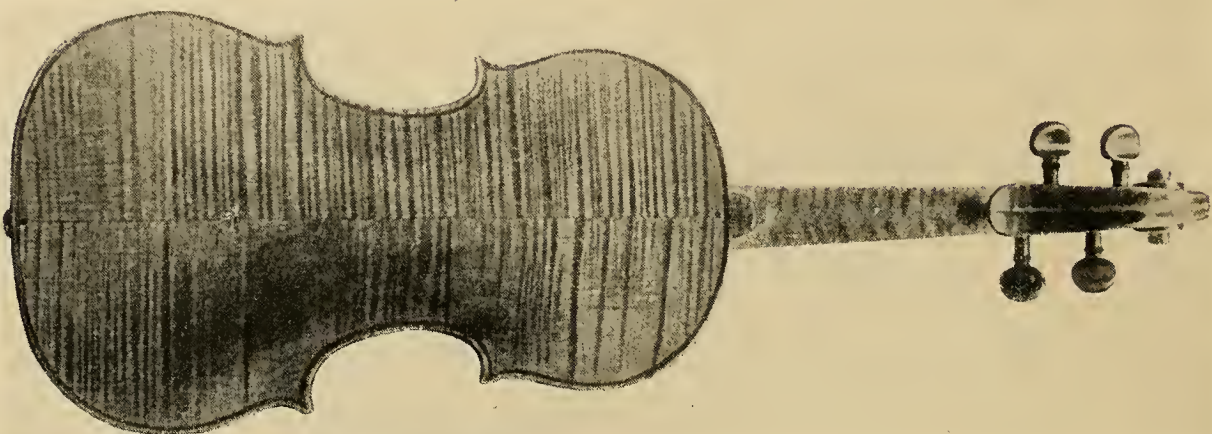
155. Andrea Guarneri, 1669



156. Andrea Guarneri, 1676

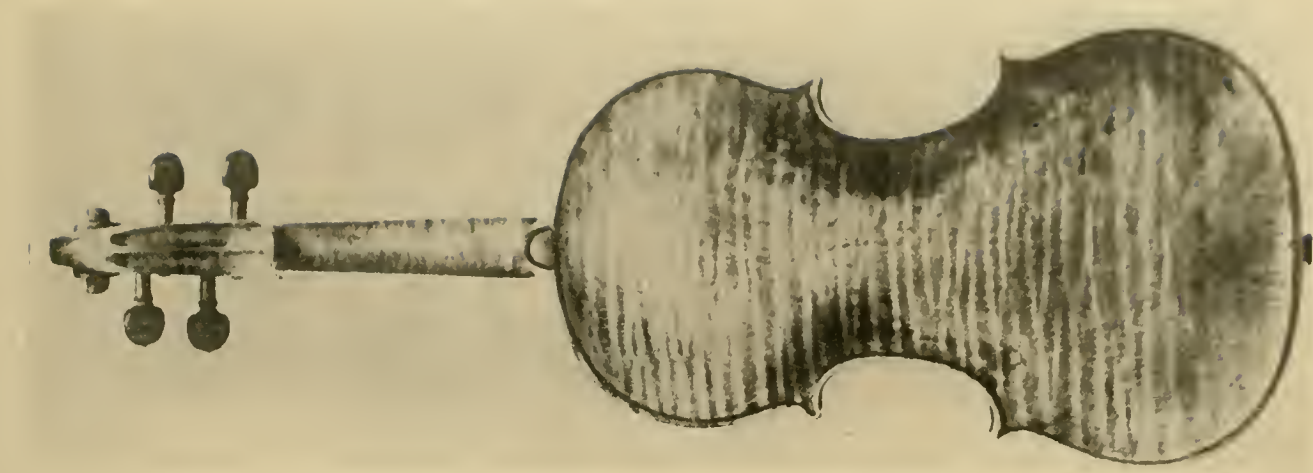
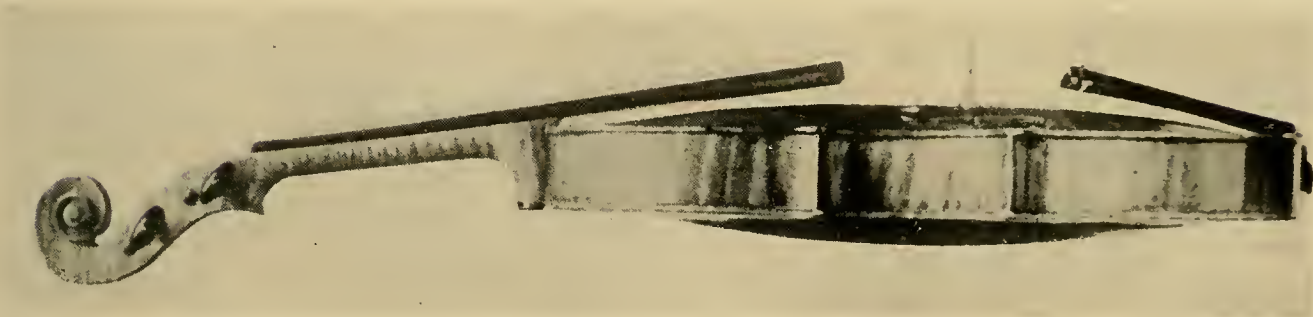
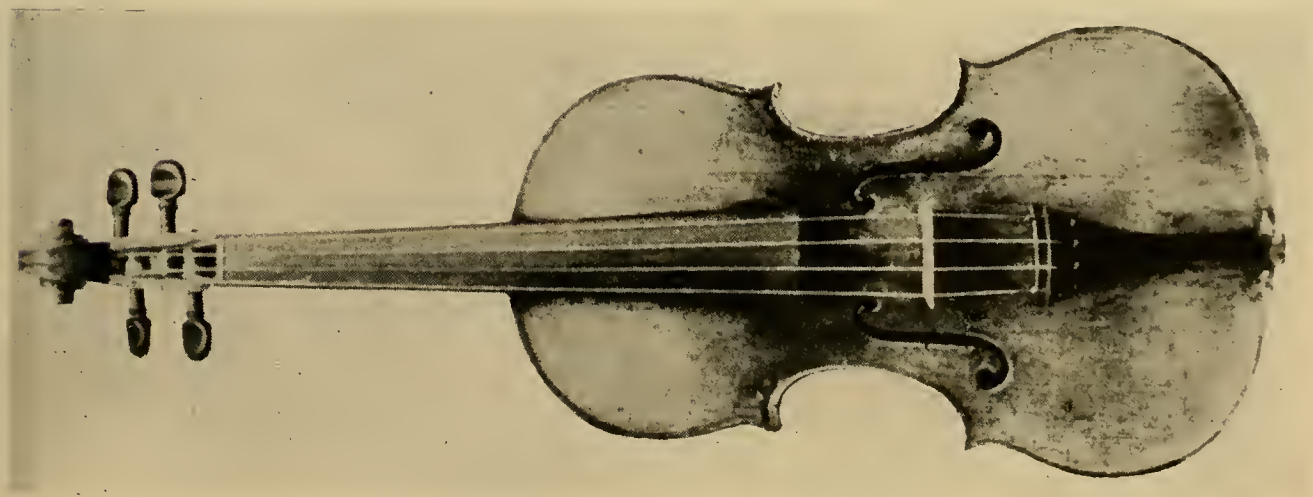


157. Andrea Guarneri, 1690

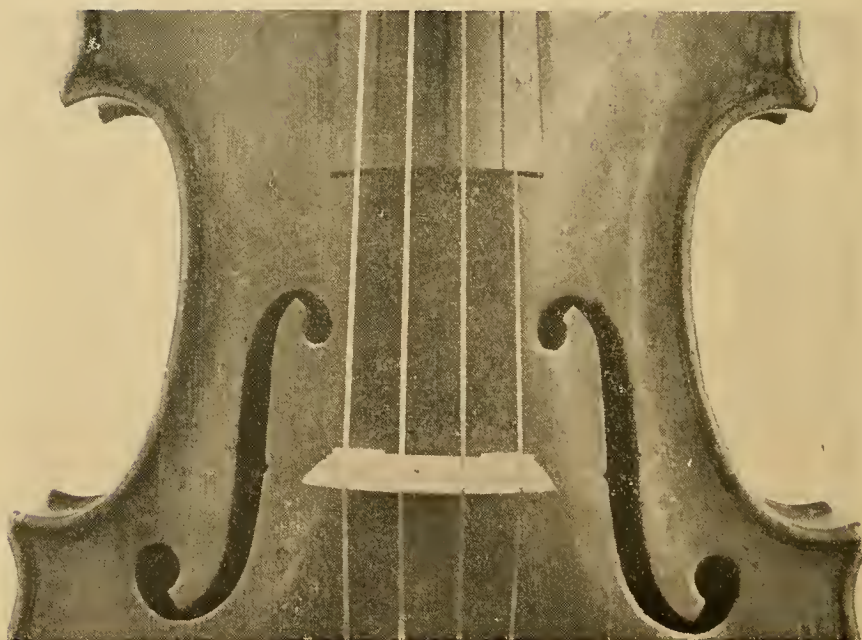


158. Joseph Guarneri filius Andree, Cremona

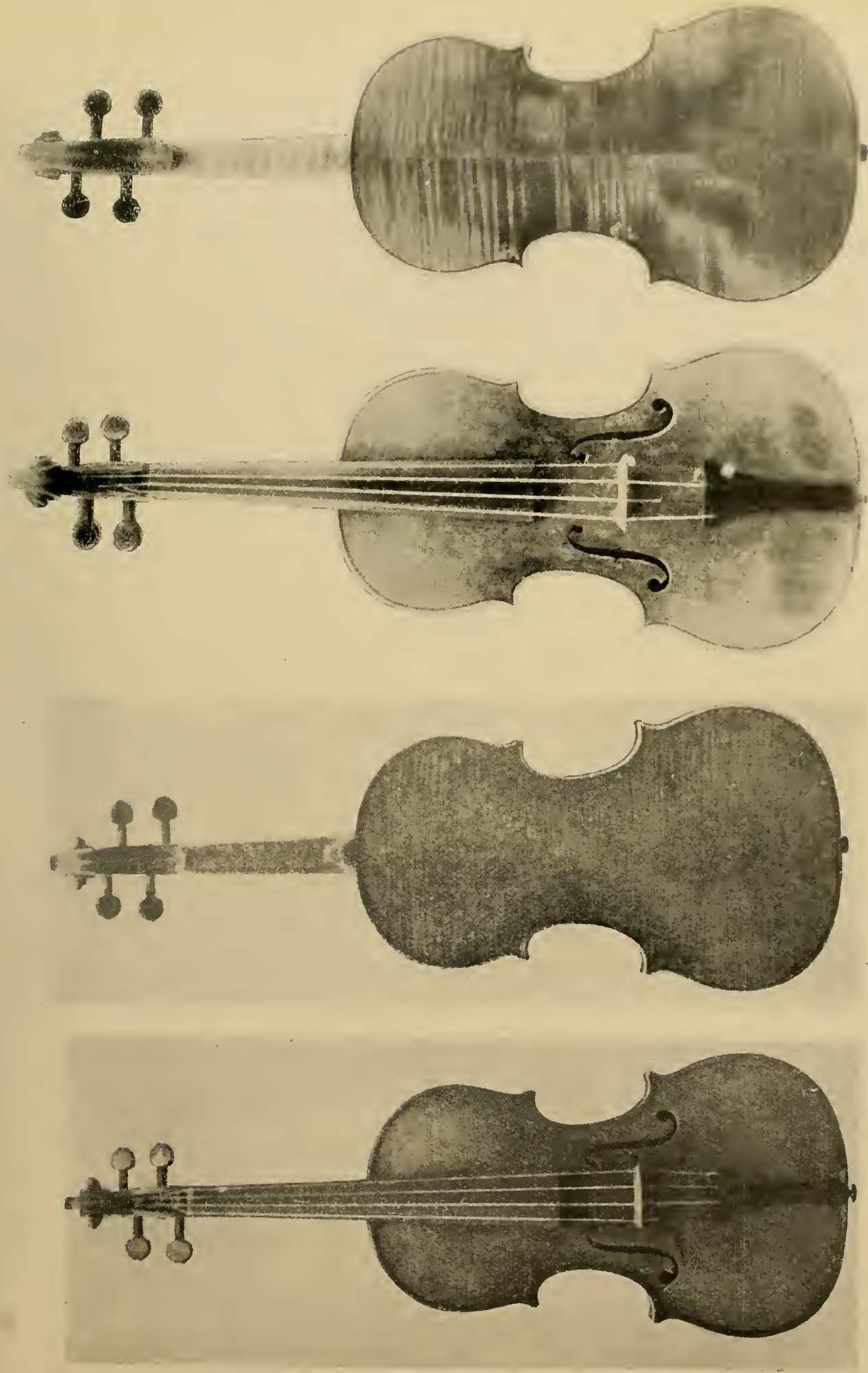
159. Joseph Guarneri filius Andree, Cremona



160. Joseph Guarneri filius Andreae, Cremona



161. Joseph Guarneri filius Andreae, Cremona

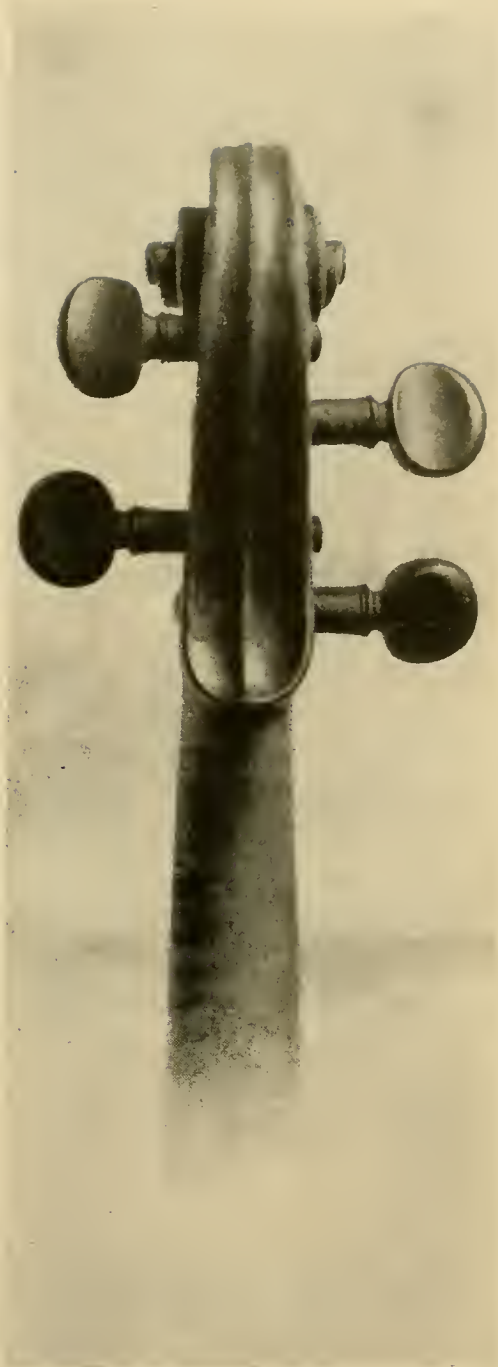
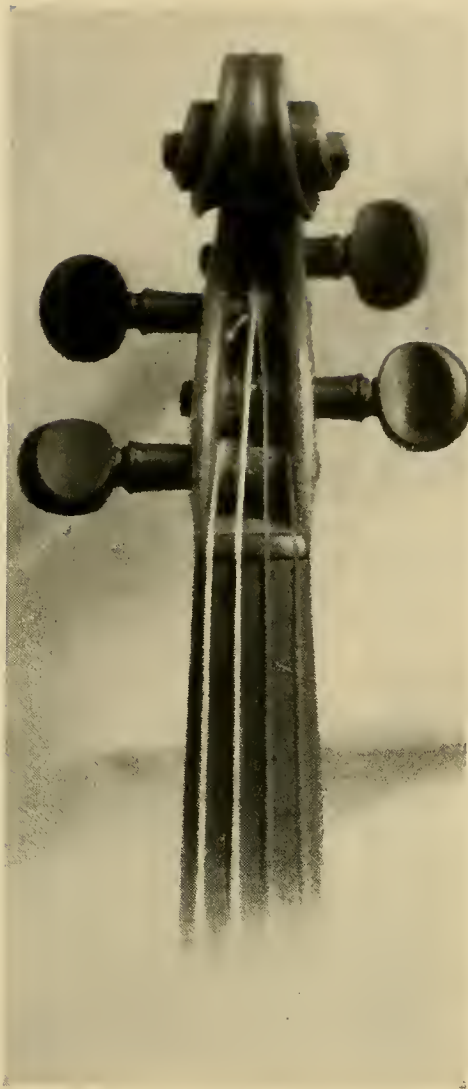


162. Joseph Guarneri filius Andreae, 1690

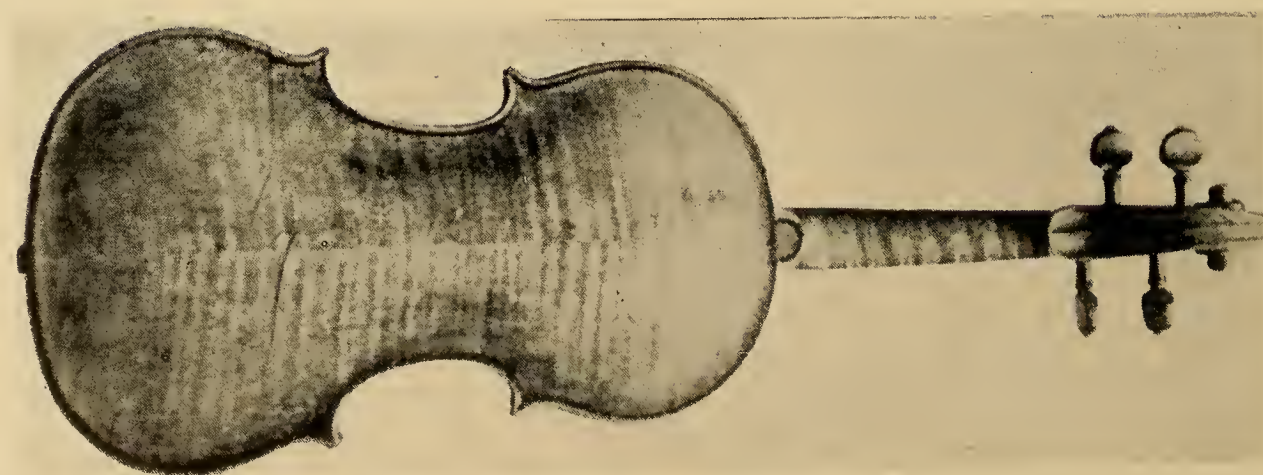
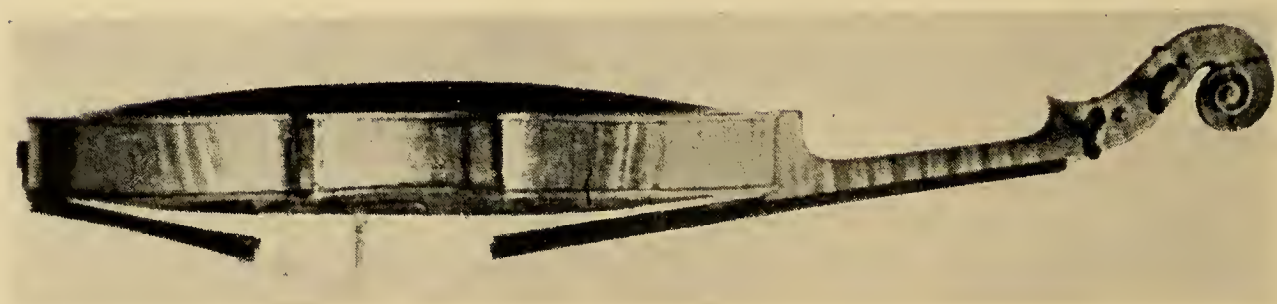
163. Joseph Guarneri filius Andreae, 1700



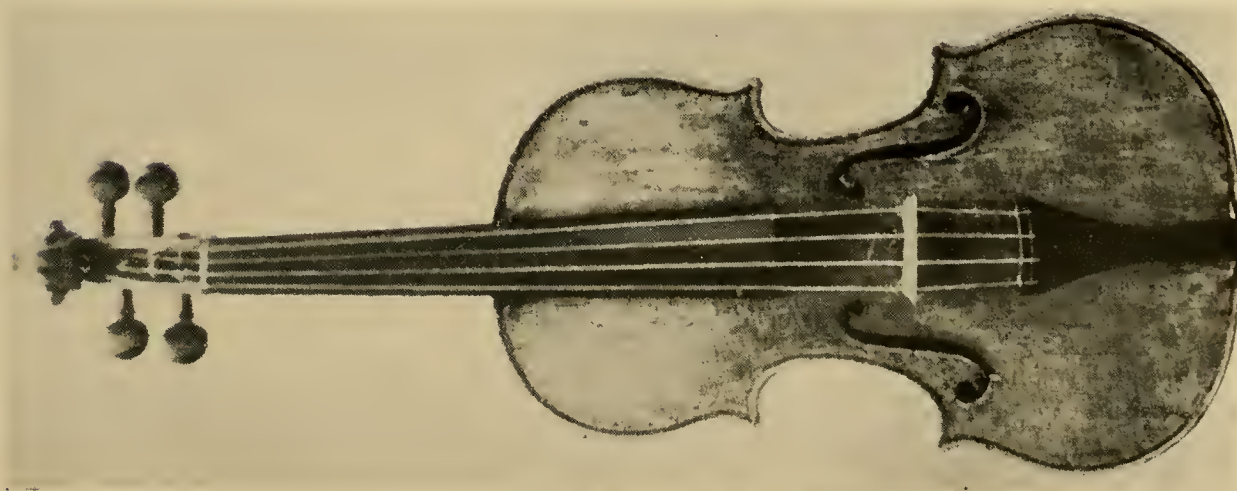
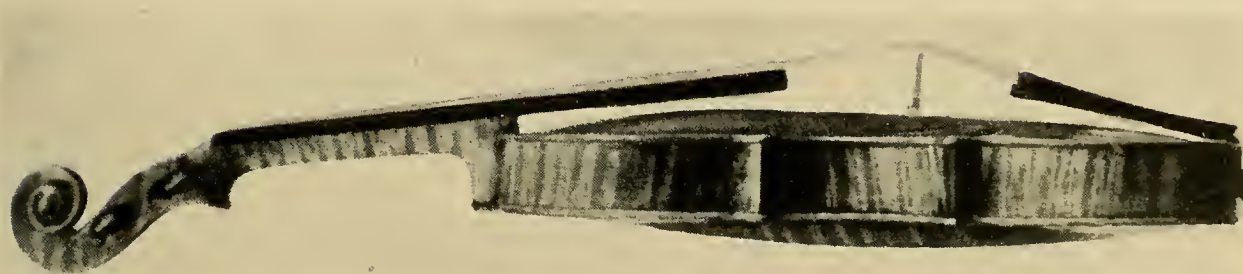
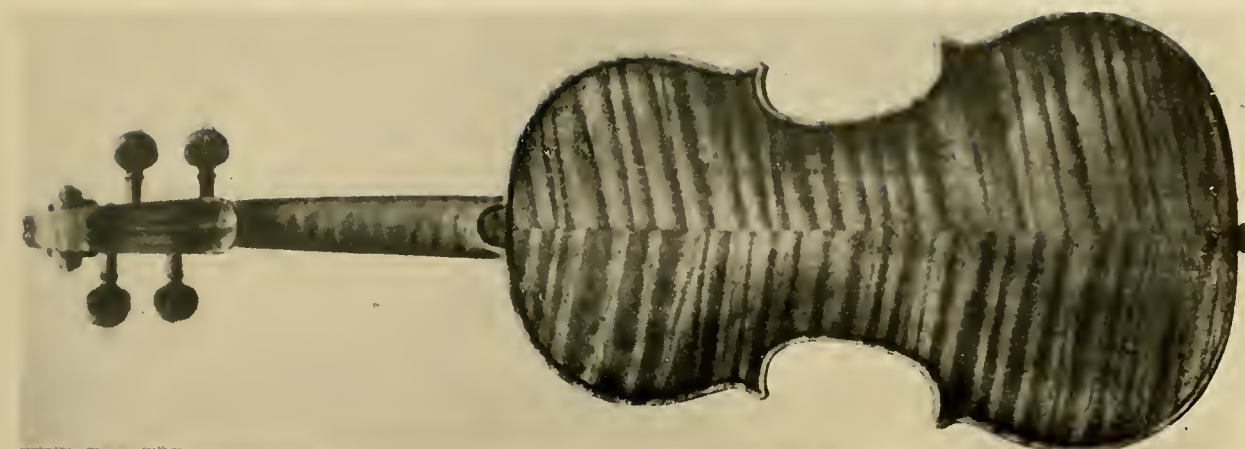
164. Joseph Guarneri filius Andreae, 1696



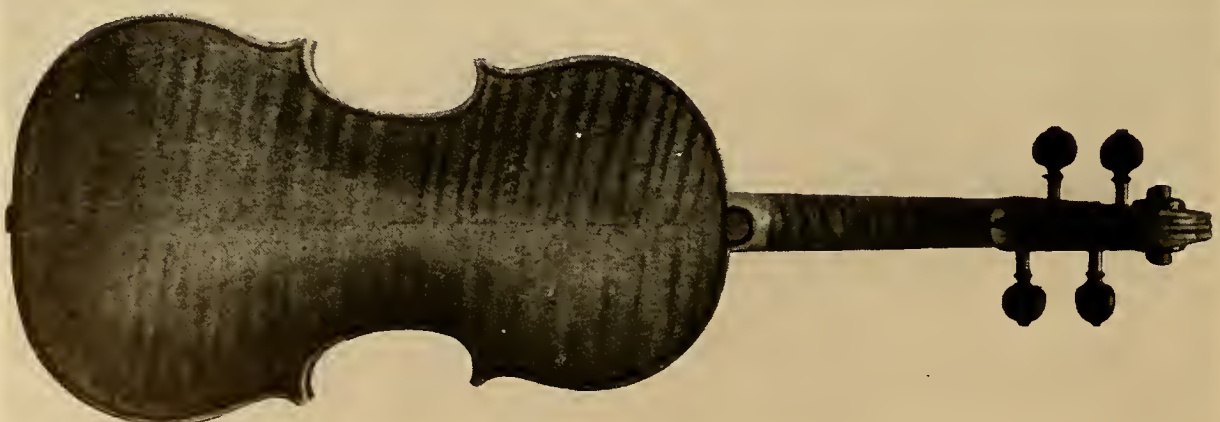
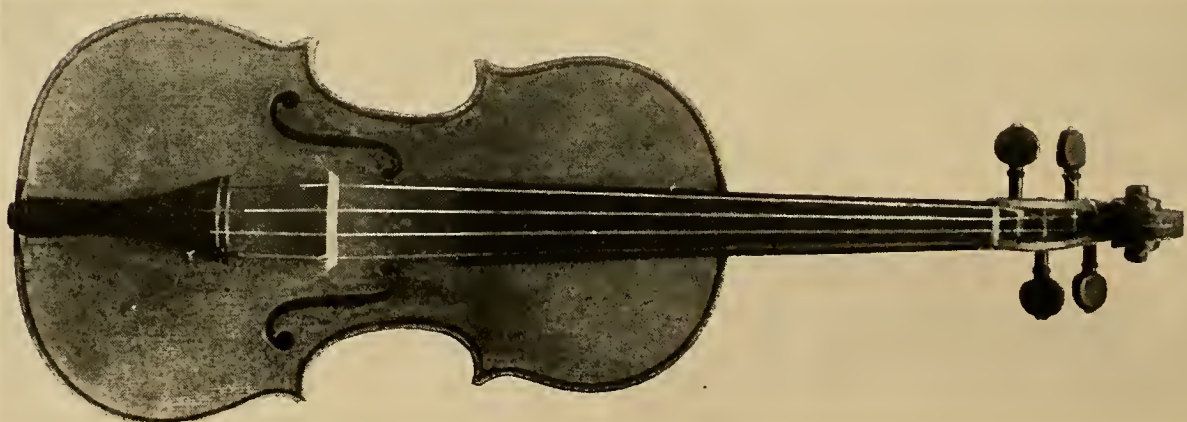
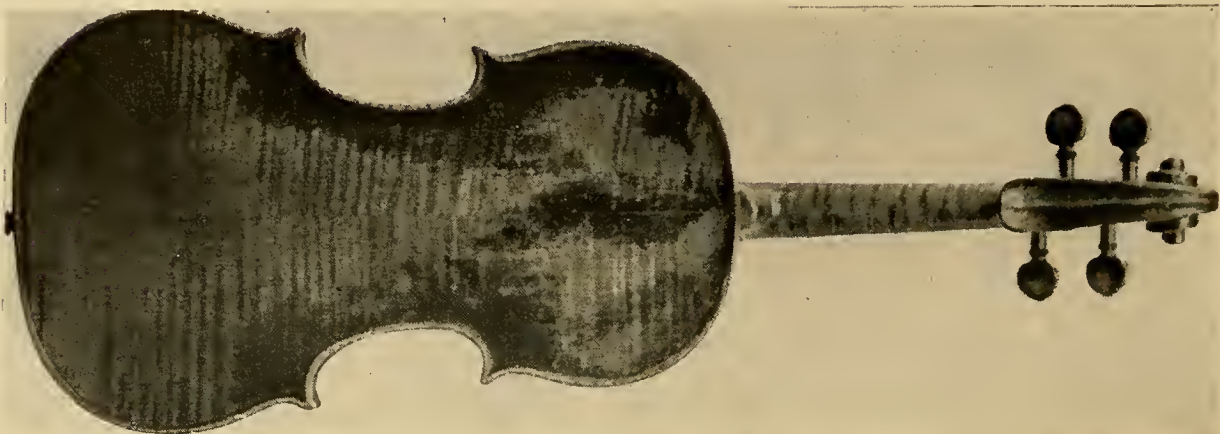
165. Joseph Guarneri filius Andreae, 1696



166. Joseph Guarneri filius Andreae, 1710

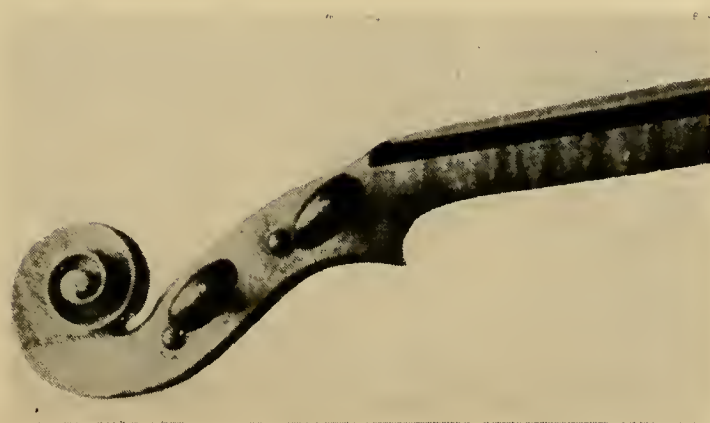
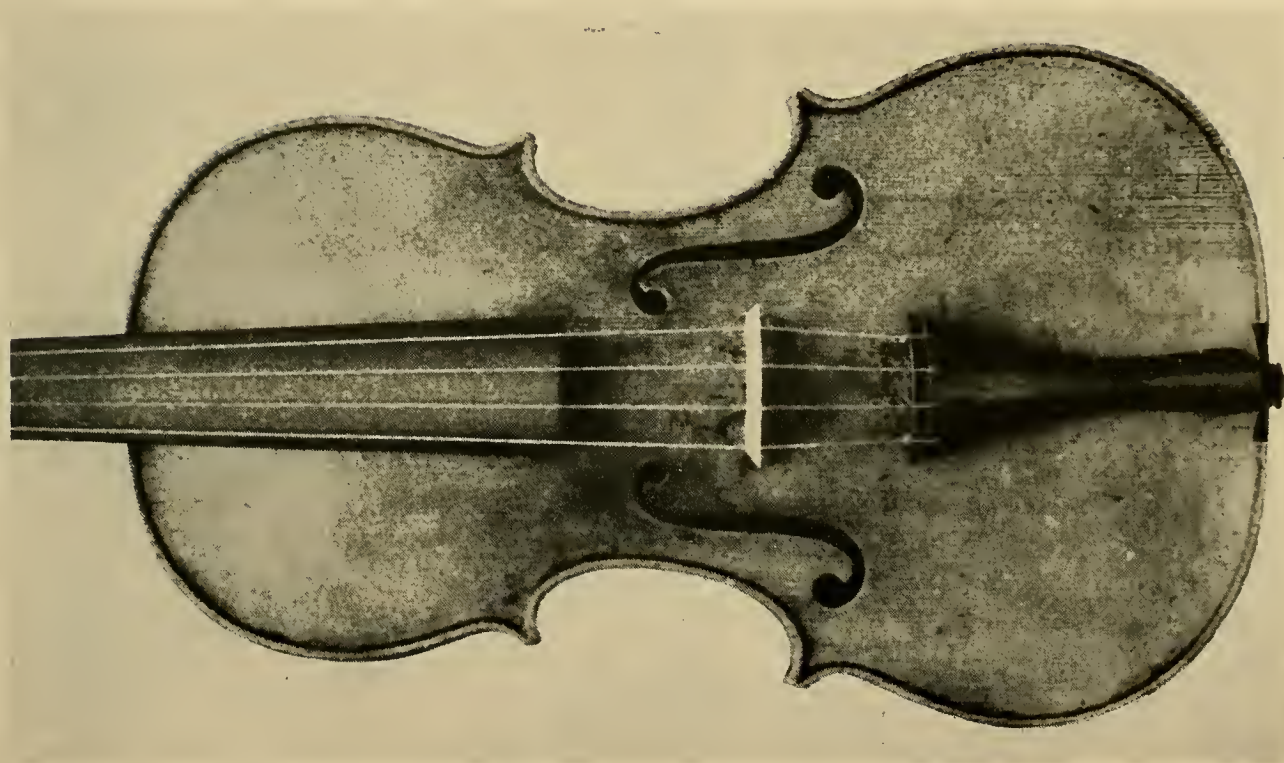
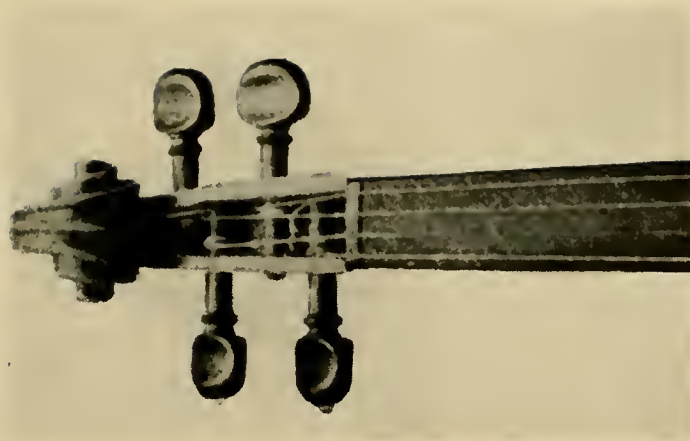


167. Joseph Guarneri filius Andreae, 1720

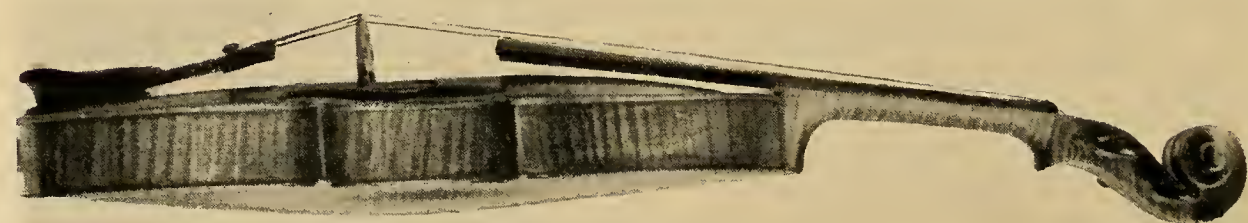


168. Joseph Guarneri filius Andreae, 1705

169. Joseph Guarneri filius Andreae, 1720



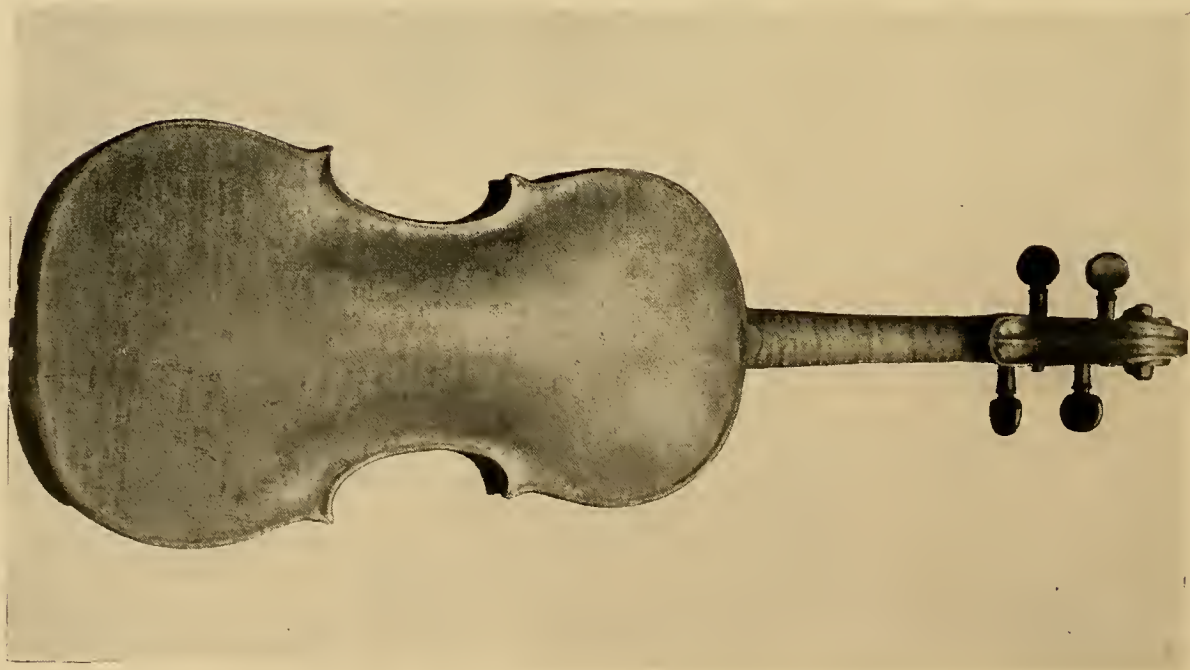
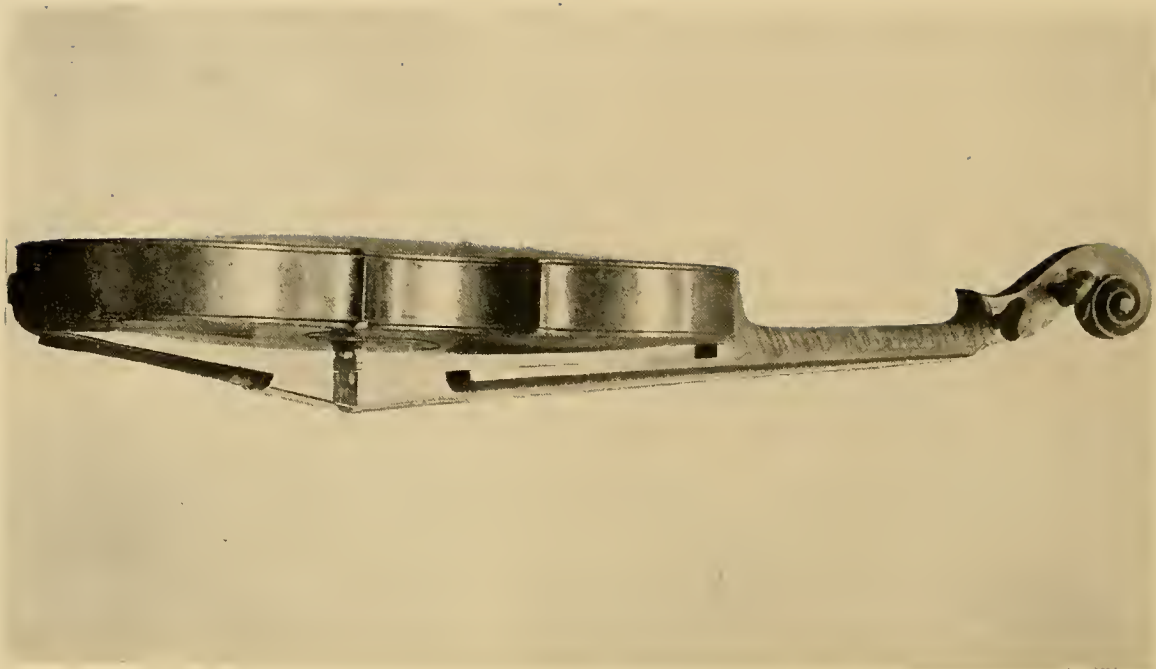
170. Joseph Guarneri (del Gesù), Cremona



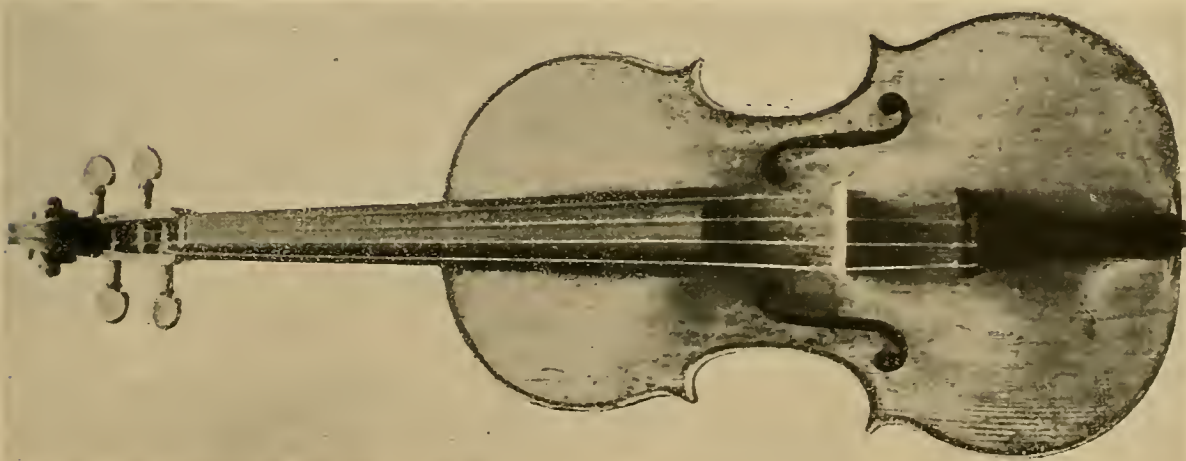
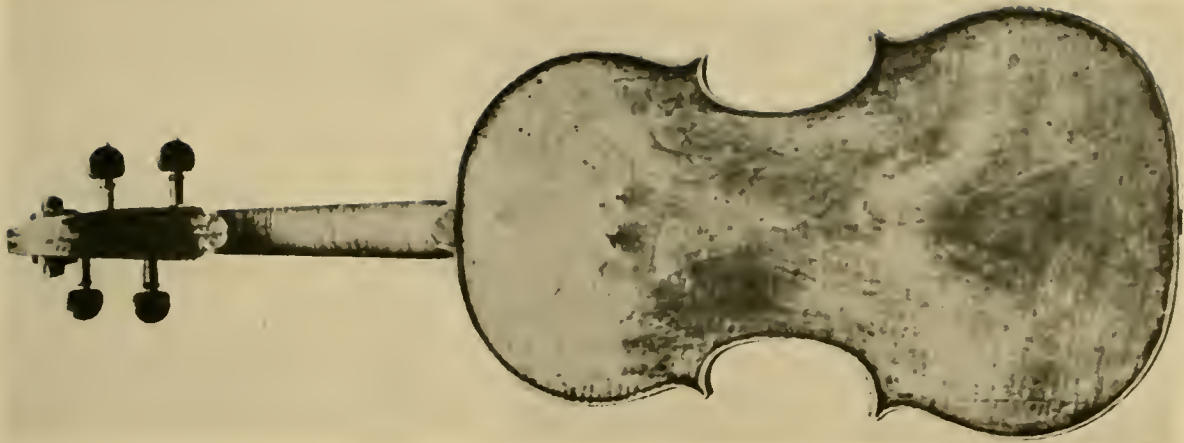
171. Joseph Guarneri (del Gesù)



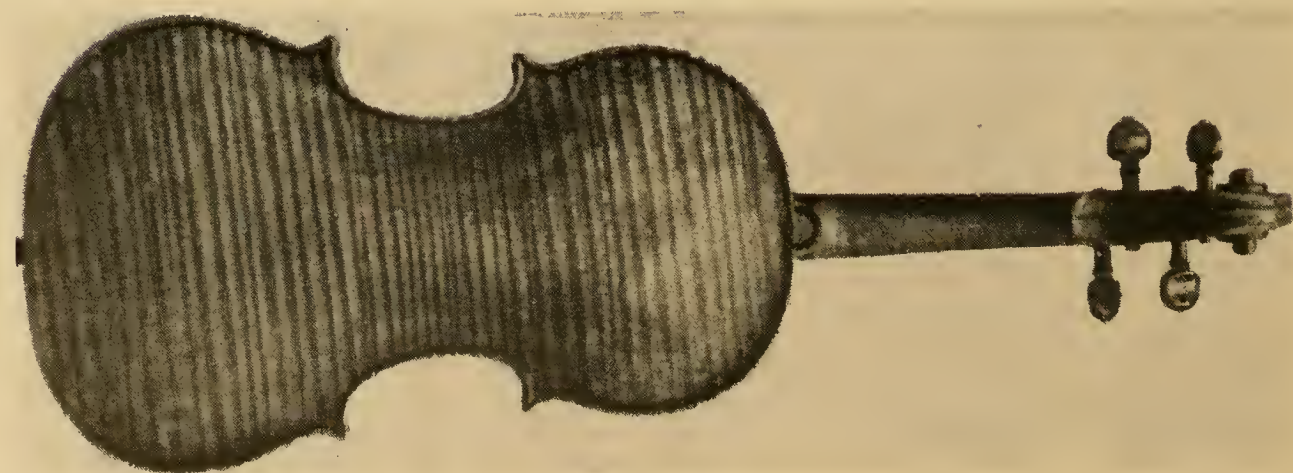
172. Joseph Guarneri (del Gesù — ex. Ondříček)



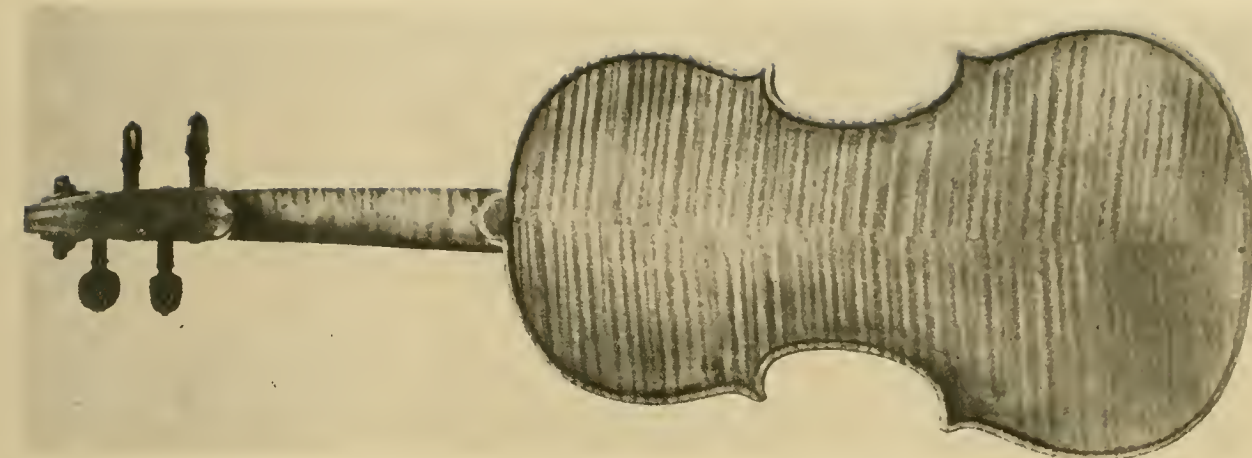
173. Joseph Guarneri (del Gesù) — ex. Ondříček



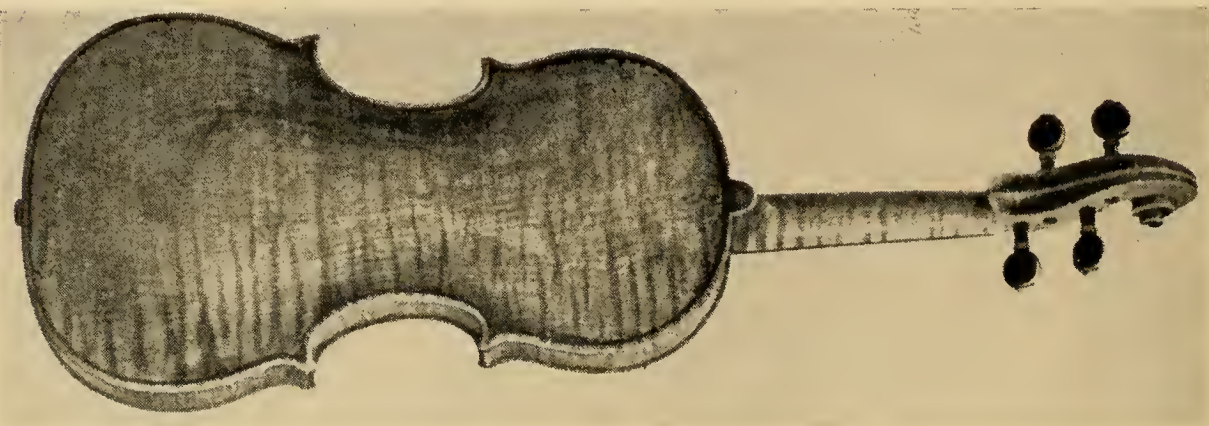
174. Joseph Guarneri (del Gesù)



175. Joseph Guarneri (del Gesù)



176. Joseph Guarneri (del Gesù), 1726



177. Joseph Guarneri (del Gesù)

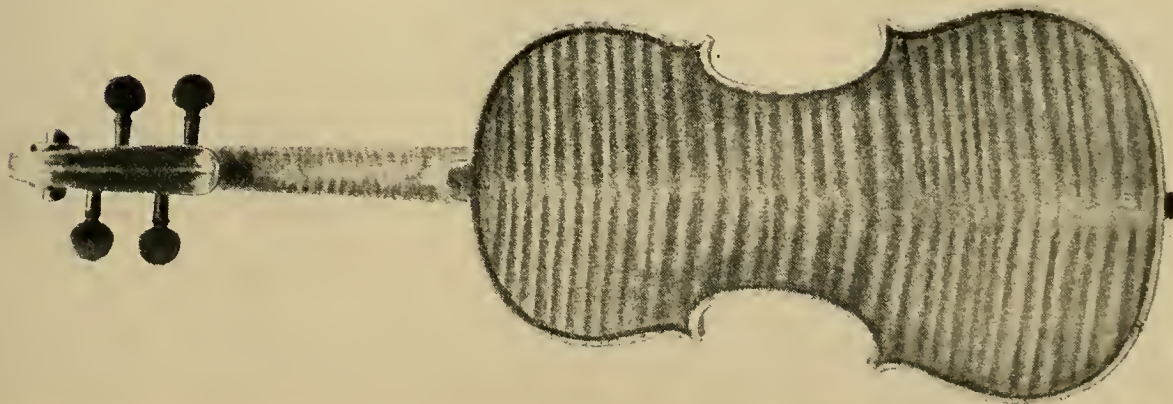
178. Joseph Guarneri (del Gesù), 1727



180. Joseph Guarneri (del Gesù), 1730

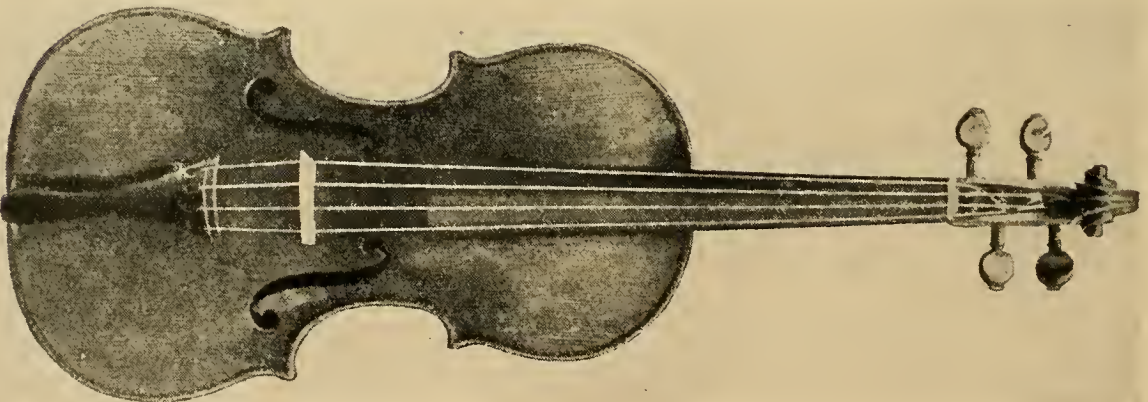
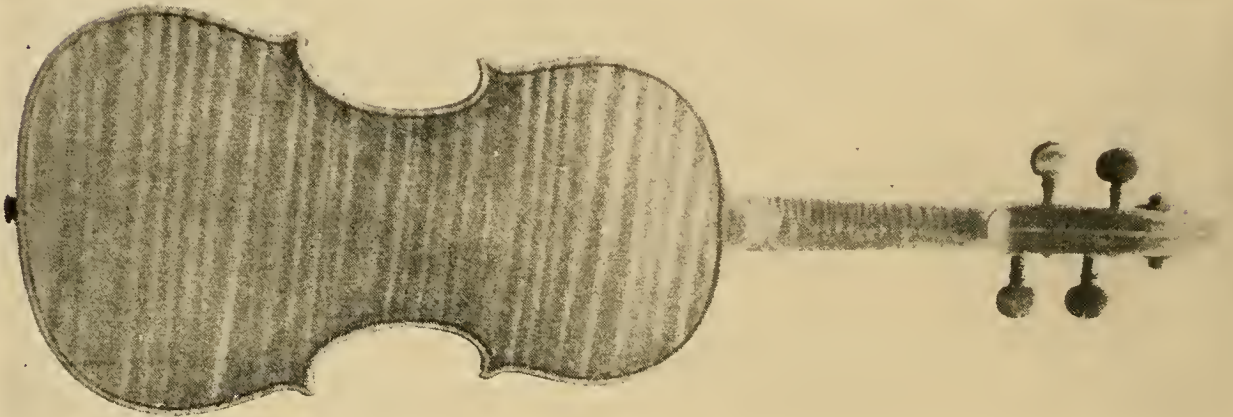


179. Joseph Guarneri (del Gesù), 1728



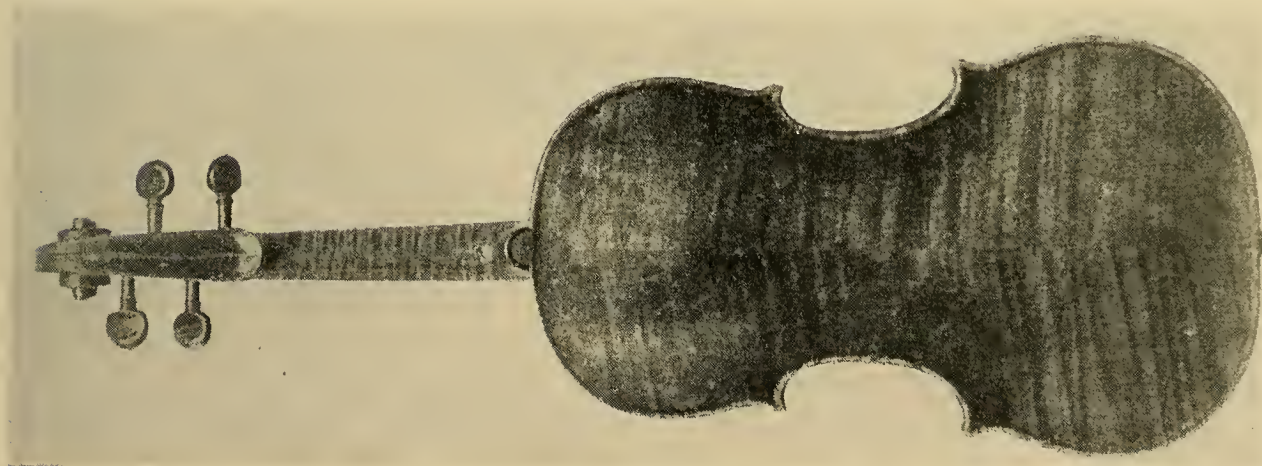


181. Joseph Guarneri (del Gesù), 1733



182. Joseph Guarneri (del Gesù), 1734

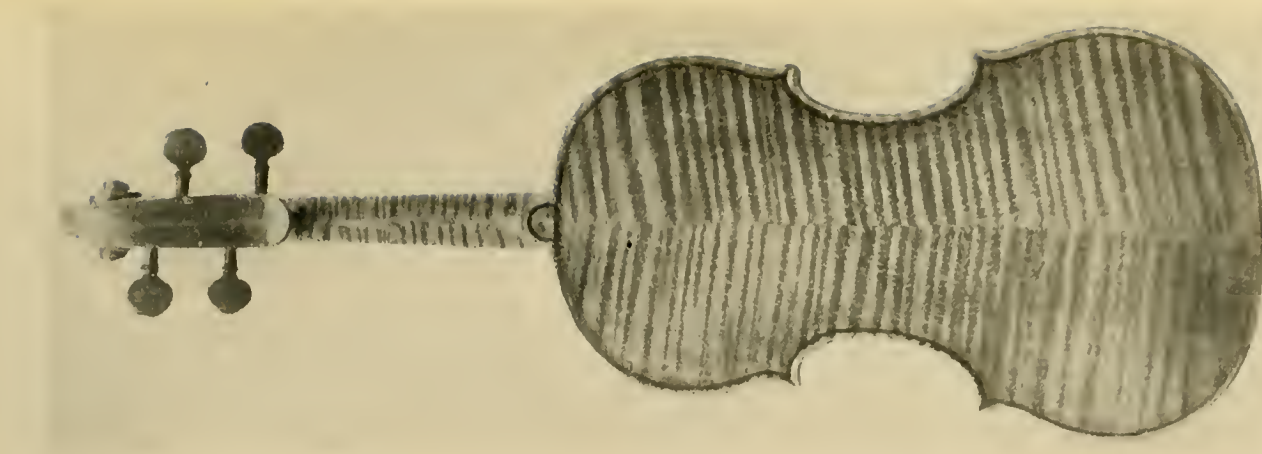


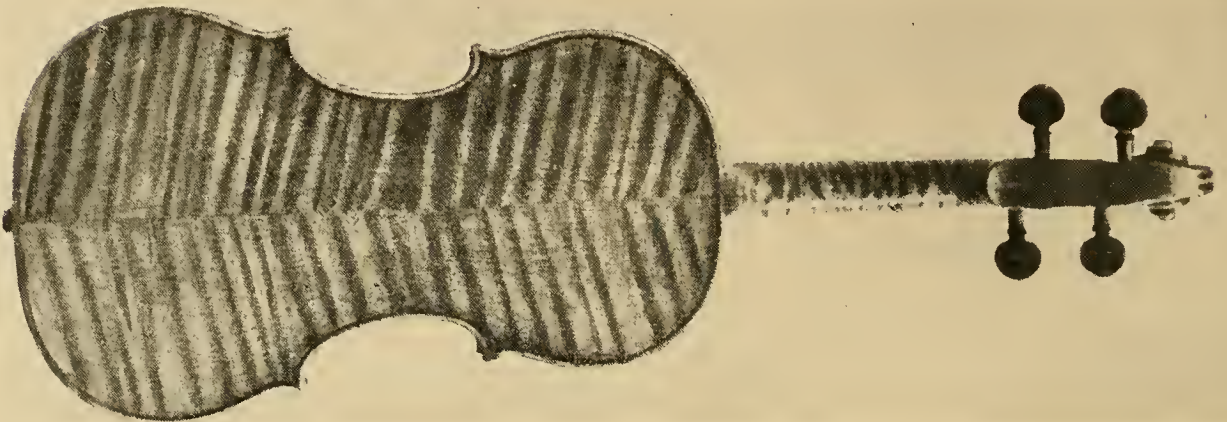


183. Joseph Guarneri (del Gesù), 1734



184. Joseph Guarneri (del Gesù), 1734



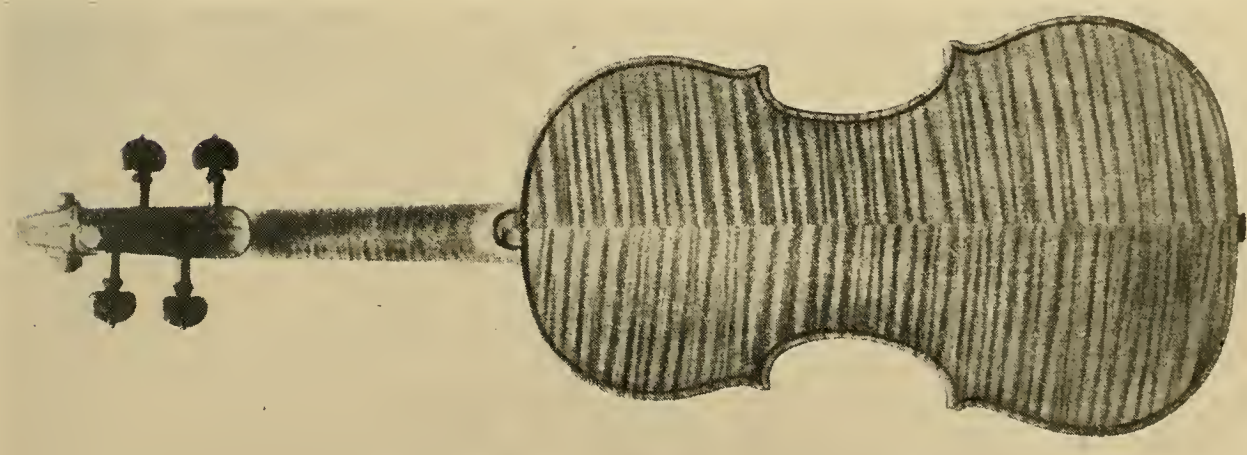


185. Joseph Guarneri (del Gesù), 1734

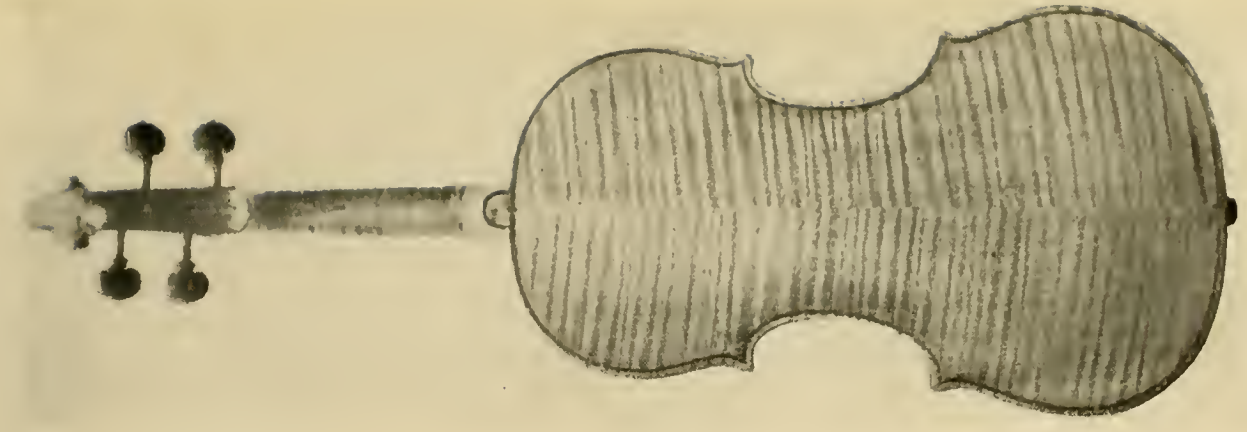
186. Joseph Guarneri (del Gesù), 1735

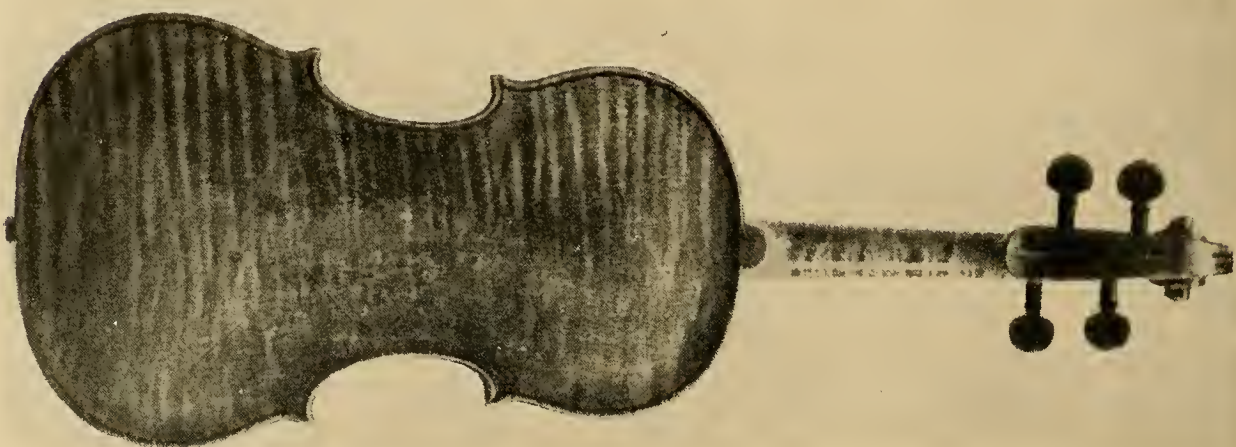


187. Joseph Guarneri (del Gesù), 1736



188. Joseph Guarneri (del Gesù), 1736





189. Joseph Guarneri (del Gesù), 1737

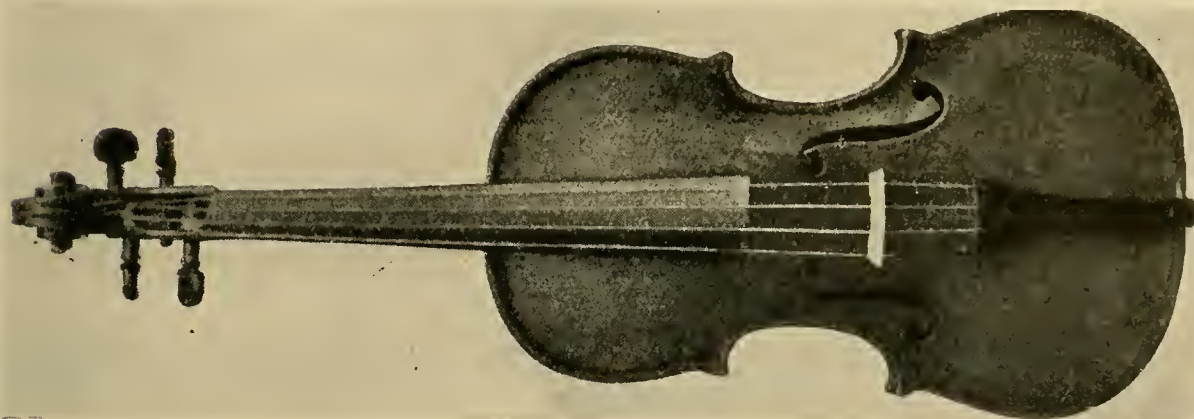
190. Joseph Guarneri (del Gesù), 1737

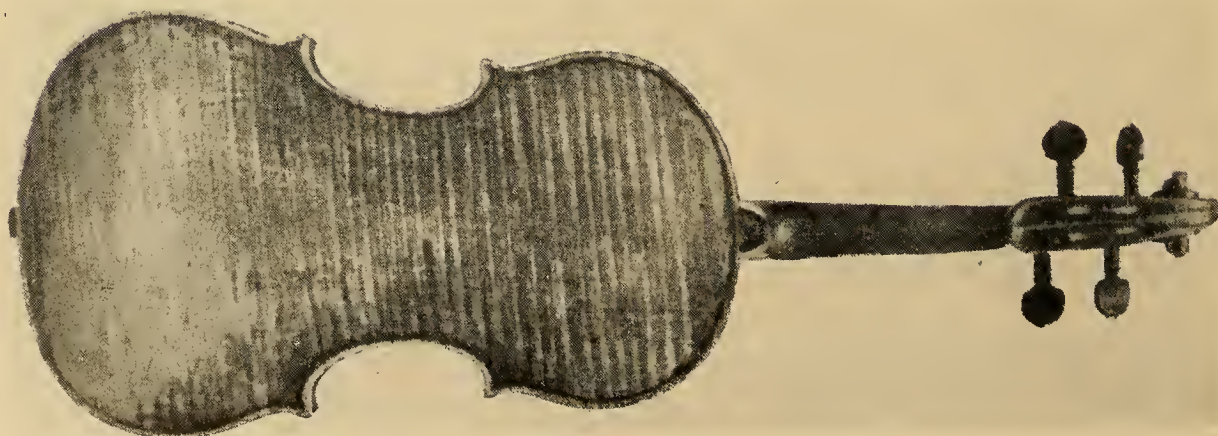
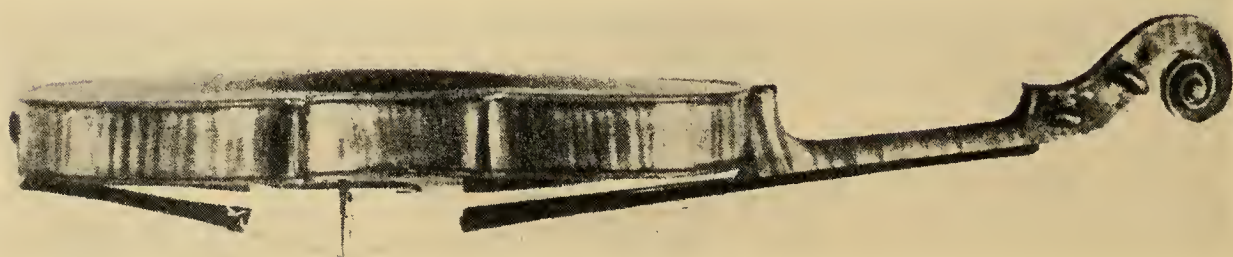


191. Joseph Guarneri (del Gesù), 1739

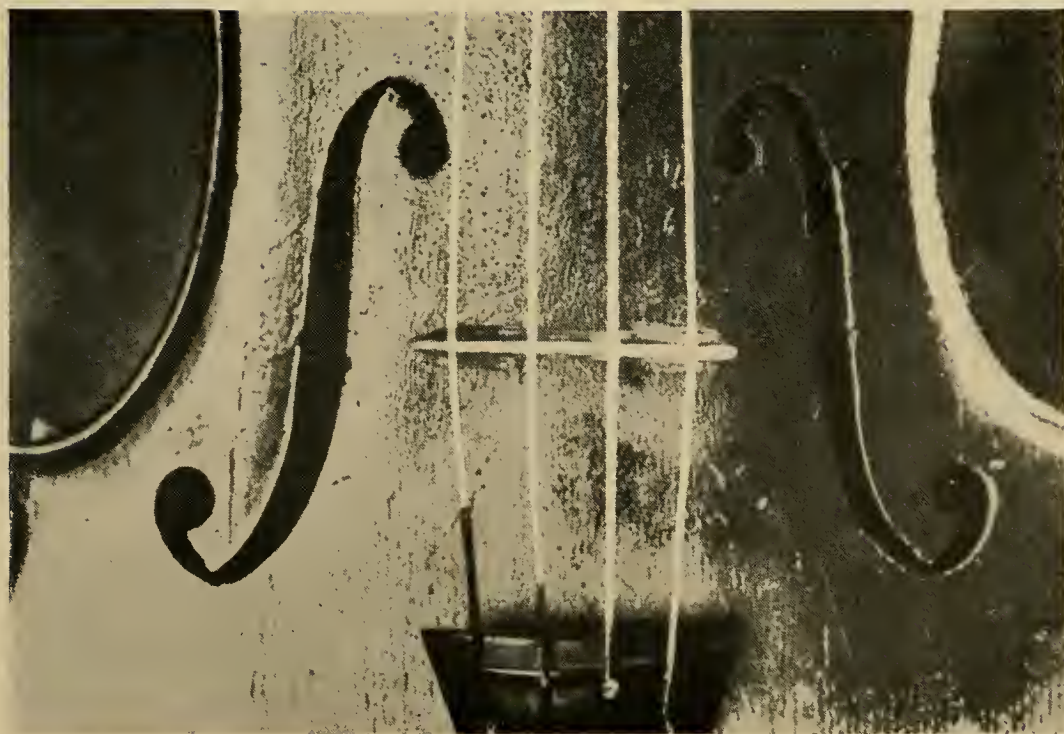


192. Joseph Guarneri (del Gesù), 1739

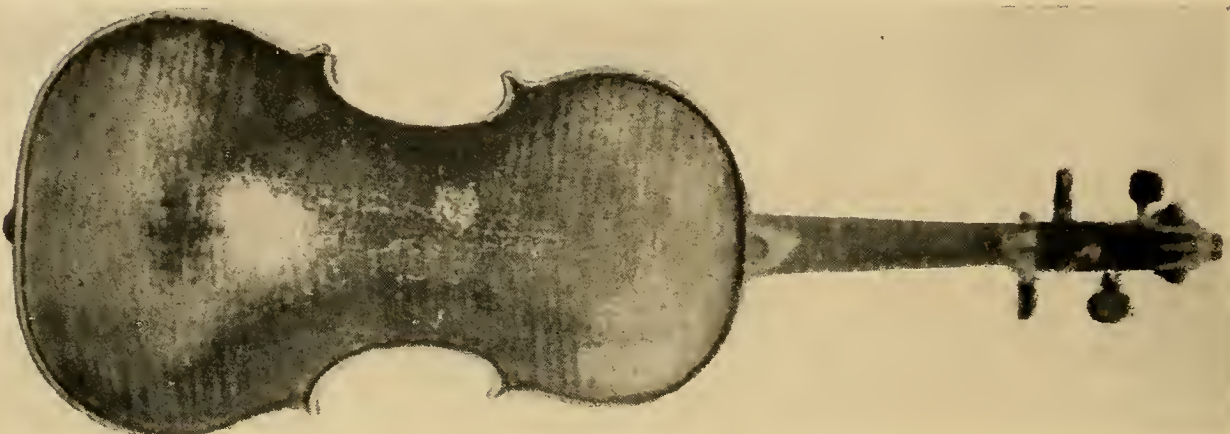




193. Joseph Guarneri (del Gesù), 1740

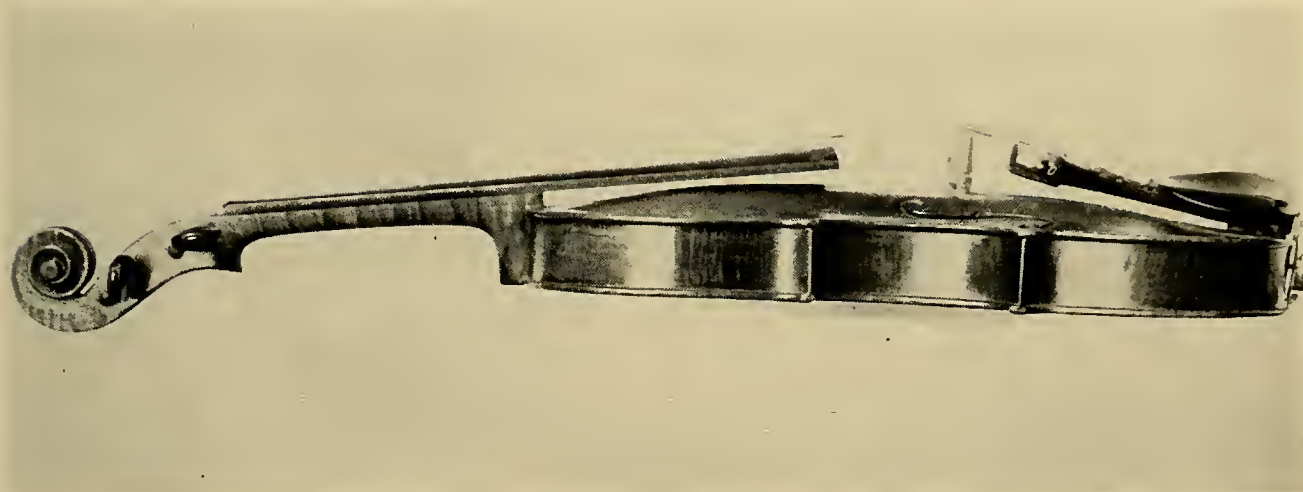
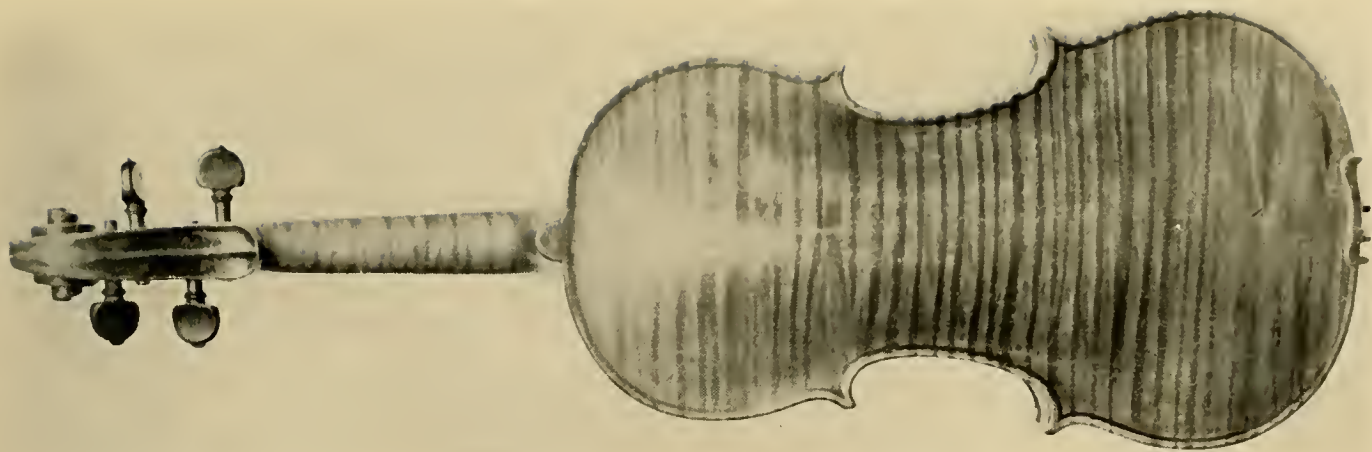


194. Joseph Guarneri (del Gesù), 1742 — Paganini

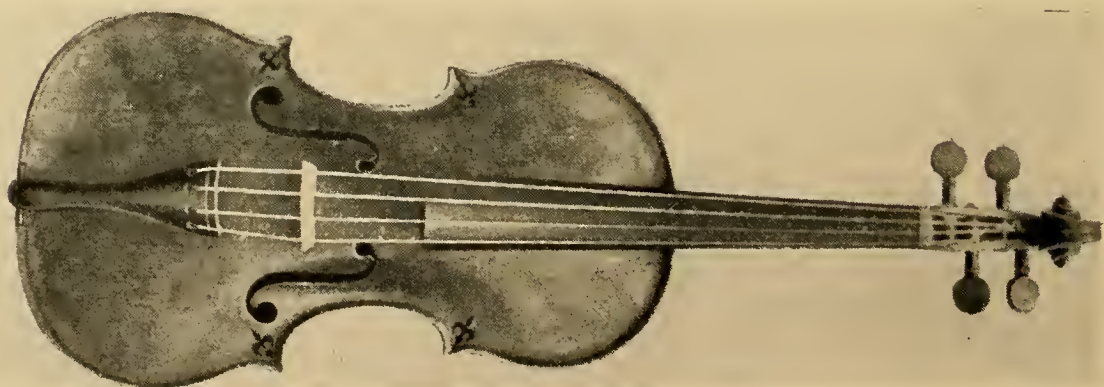
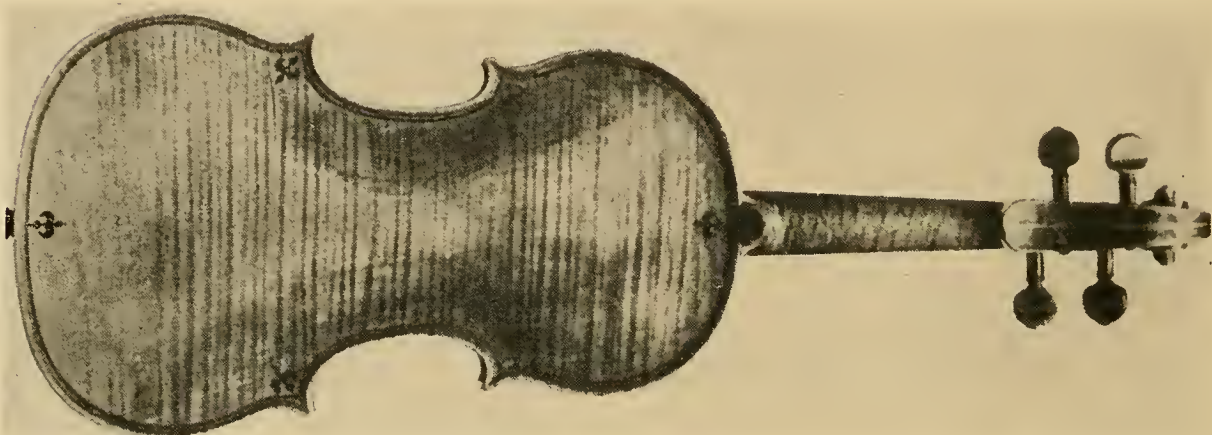


195. Joseph Guarneri (del Gesù), 1742 — Paganini

196. Joseph Guarneri (del Gesù), 1744

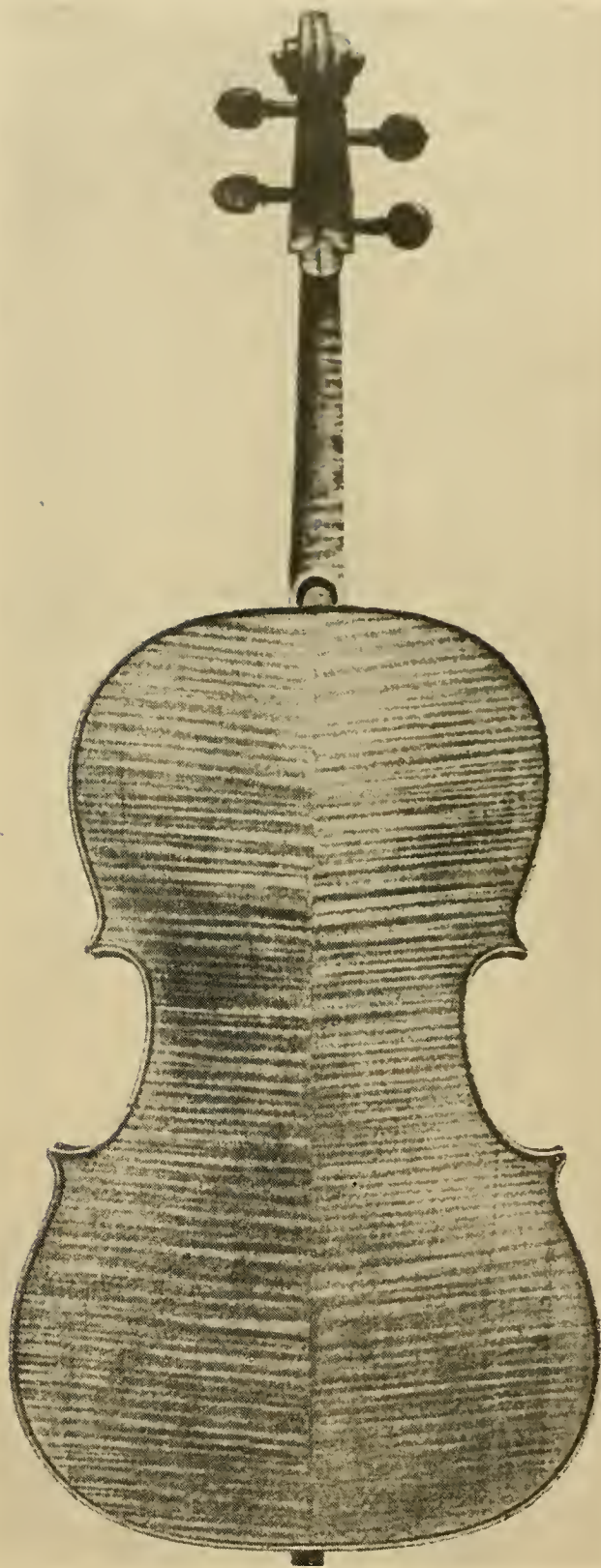


197. Joseph Guarneri alumnus Andreae Gisalberti, 17..

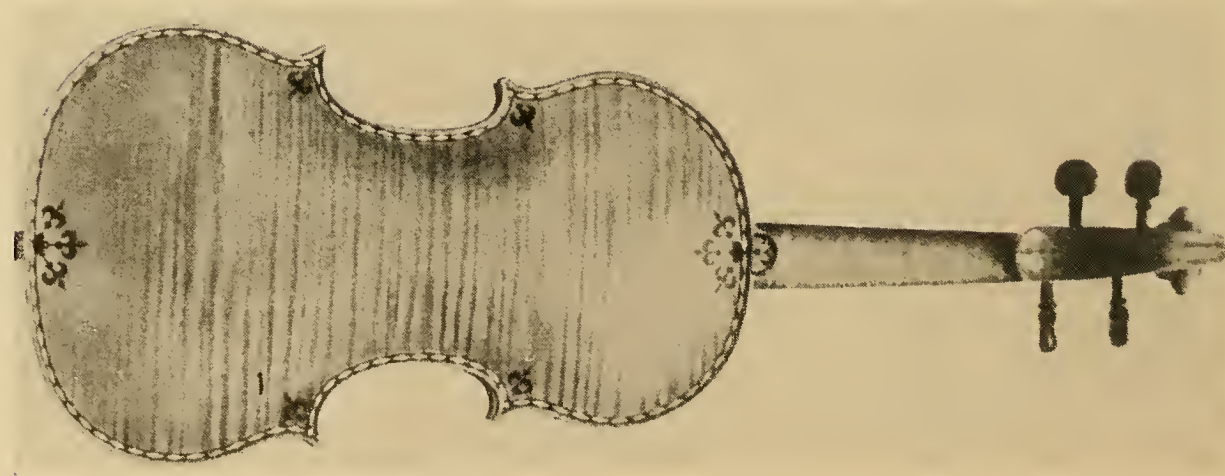
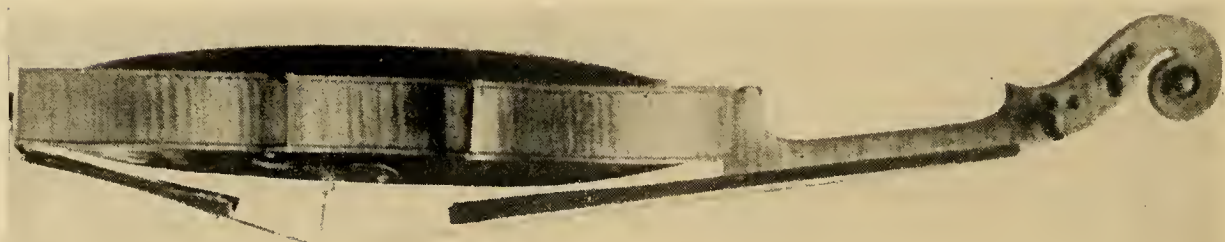


198. Petrus Guarnerius I, Mantua

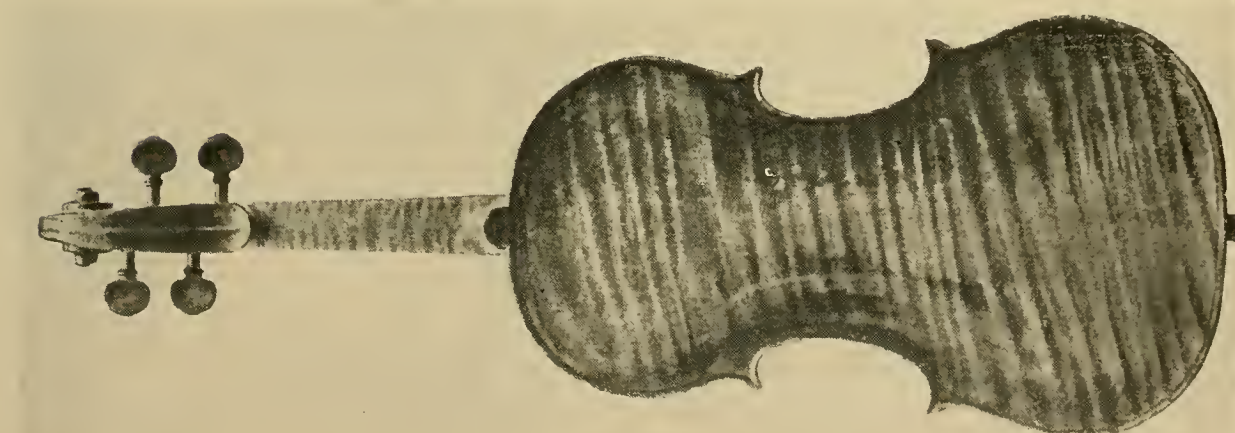
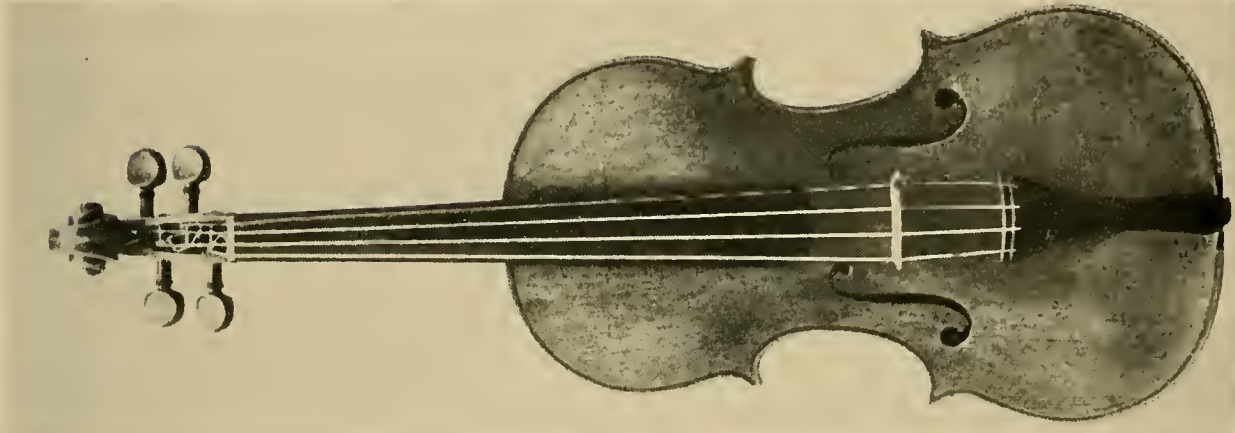
199. Petrus Guarnerius I, Mantua, 1685



200. Cello: Petrus Guarnerius I, Mantua



201. Petrus Guarnerius I, Mantua, 1686

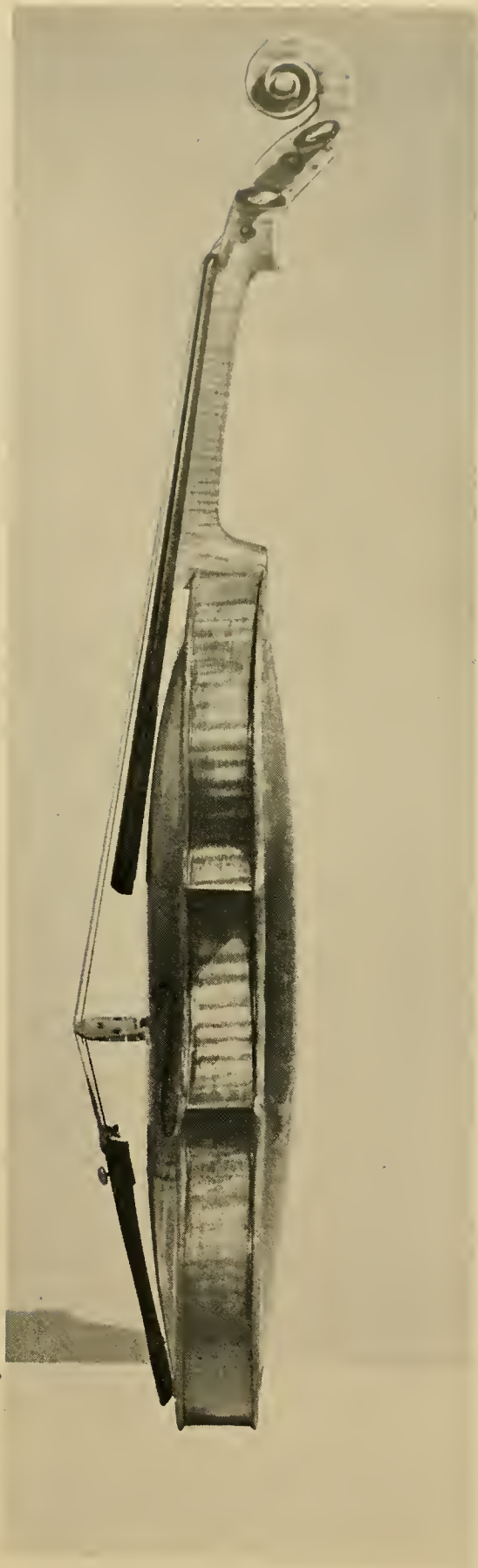


203. Petrus Guarnerius I, Mantua, 1698

202. Petrus Guarnerius I, Mantua, 1695



204. Petrus Guarnerius I, Mantua, 1727



205. Petrus Guarnerius I, Mantua, 1727



206. Petrus Guarnerius I, Mantua, 1727



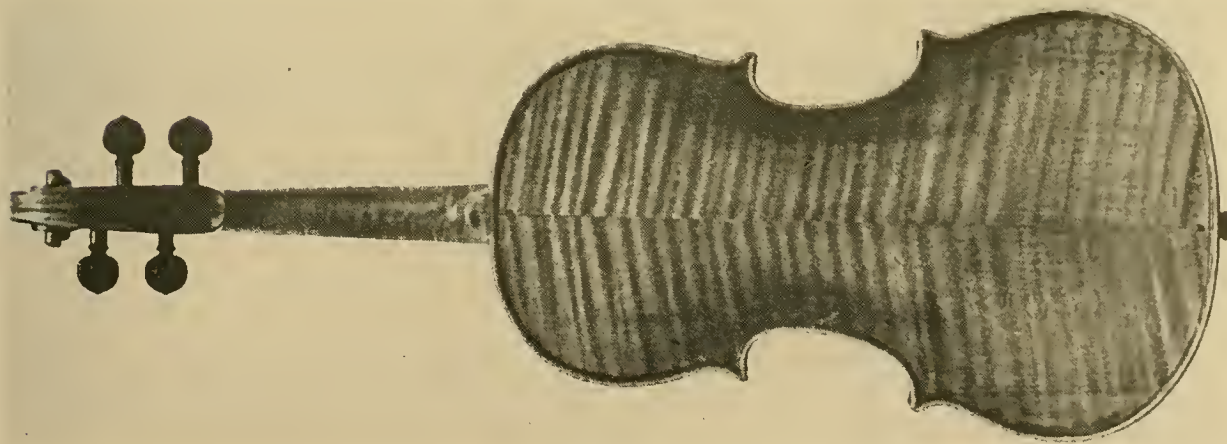
207. Petrus Guarnerius I, Mantua, 1727



208. Pietro Guarneri, Mantua, 1727

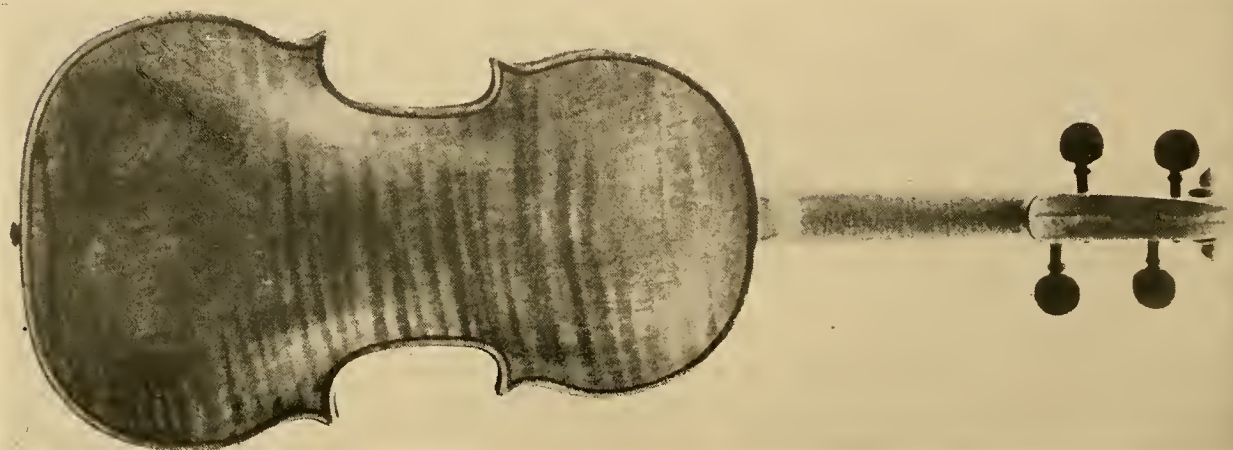


209. Petrus Guernarius II, Venetiis 1735



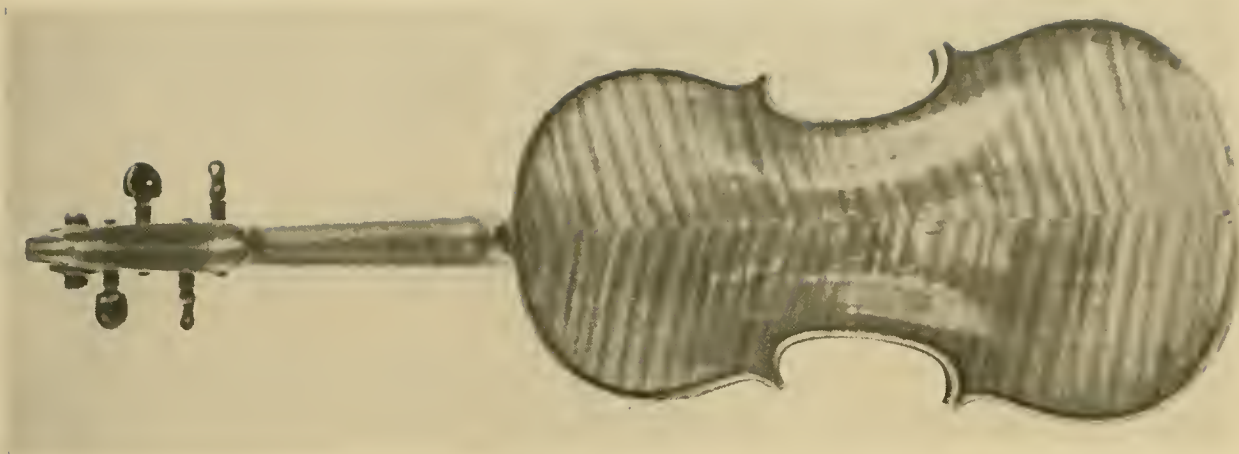
210. Petrus Guernarius II, Venetiis 1749



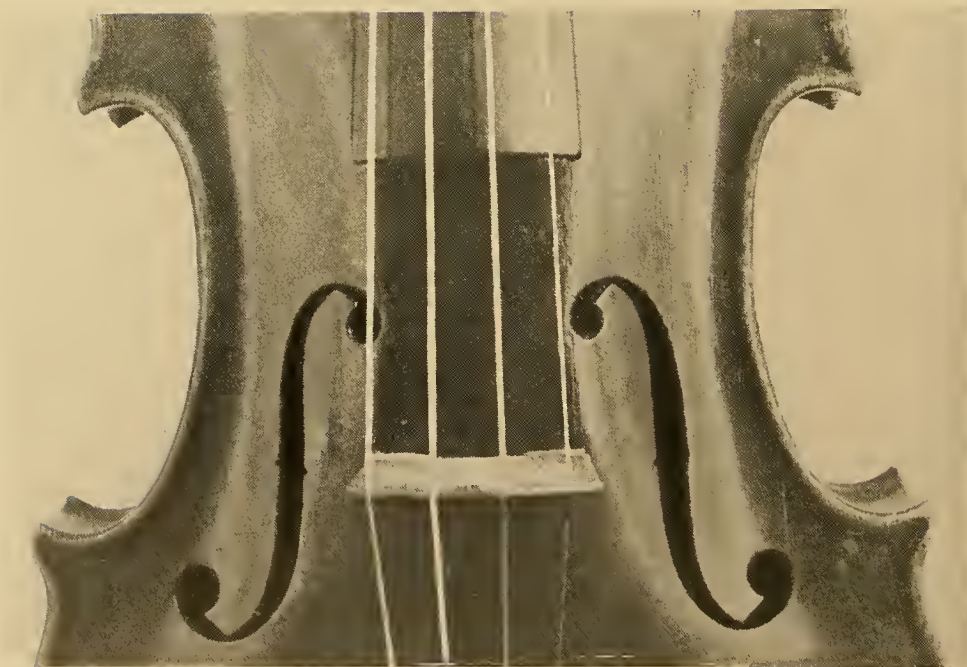


211. Vincenzo Jorio, Napoli

212. Vincenzo Jorio, Napoli



213. Carlo Ferdinando Landolfi, Milano



214. Carlo Ferdinando Landolfi, Milano

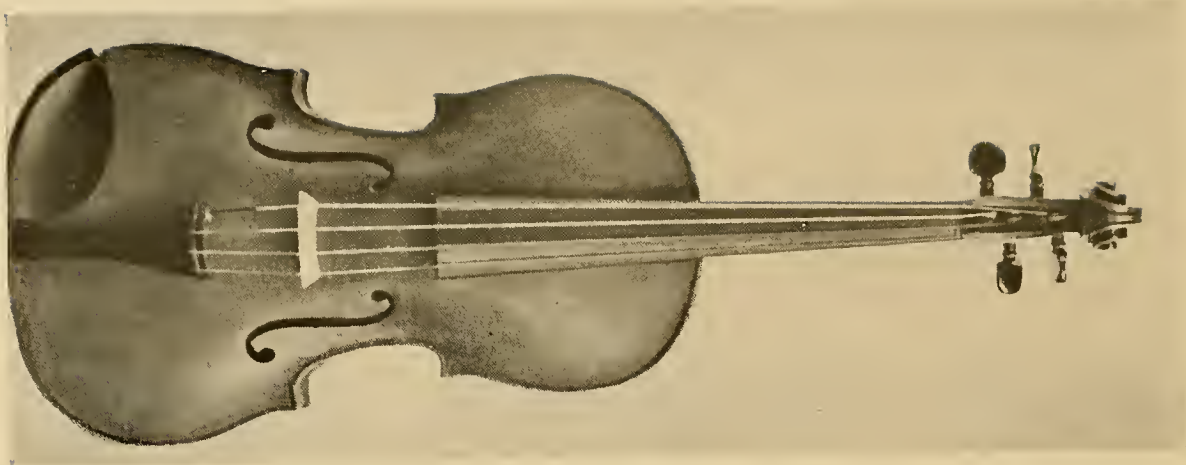


215. Carlo Ferdinando Landolfi, Milano

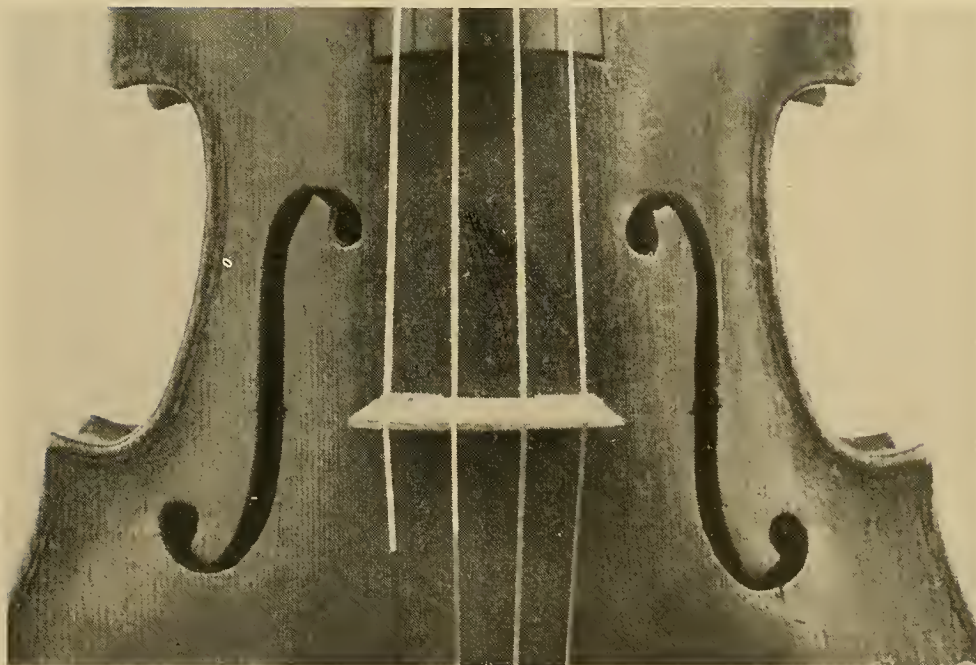


216. Carlo Ferdinando Landolfi, Milano

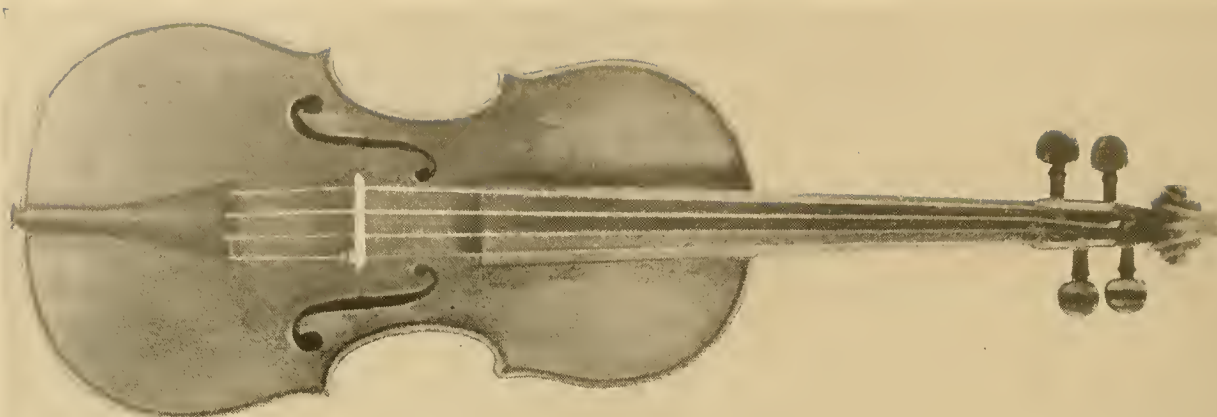




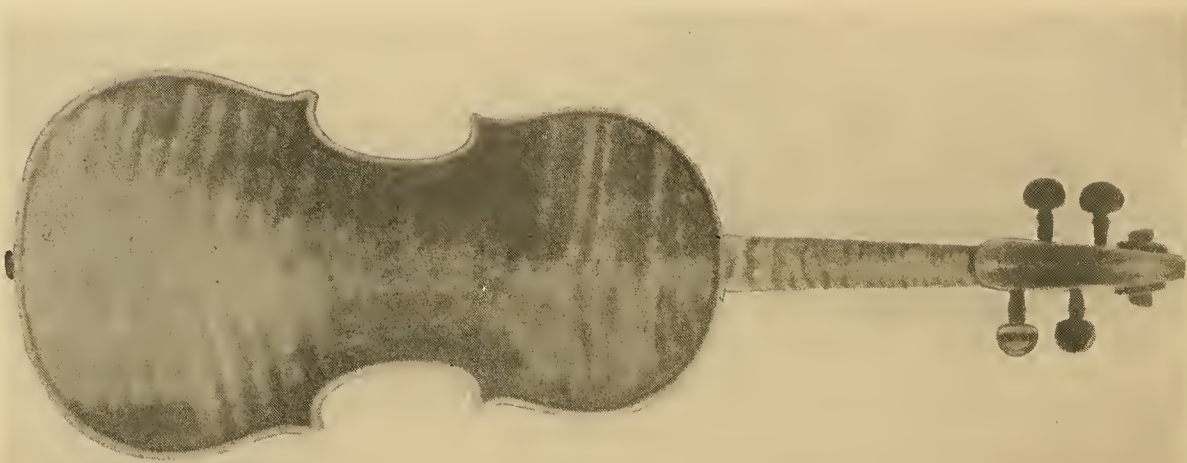
217. Carlo Ferdinando Landolfi, Milano, 1741



218. Carlo Ferdinando Landolfi, Milano



219. Pietro Antonio Landolfi, Milano, 1780

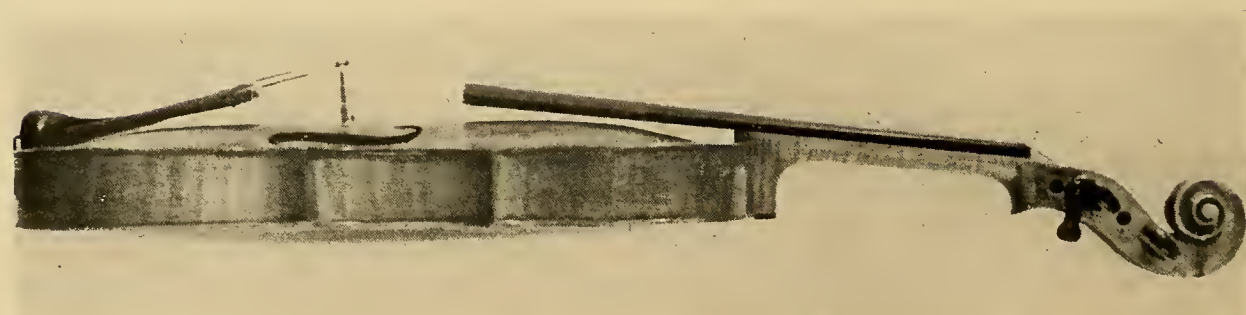
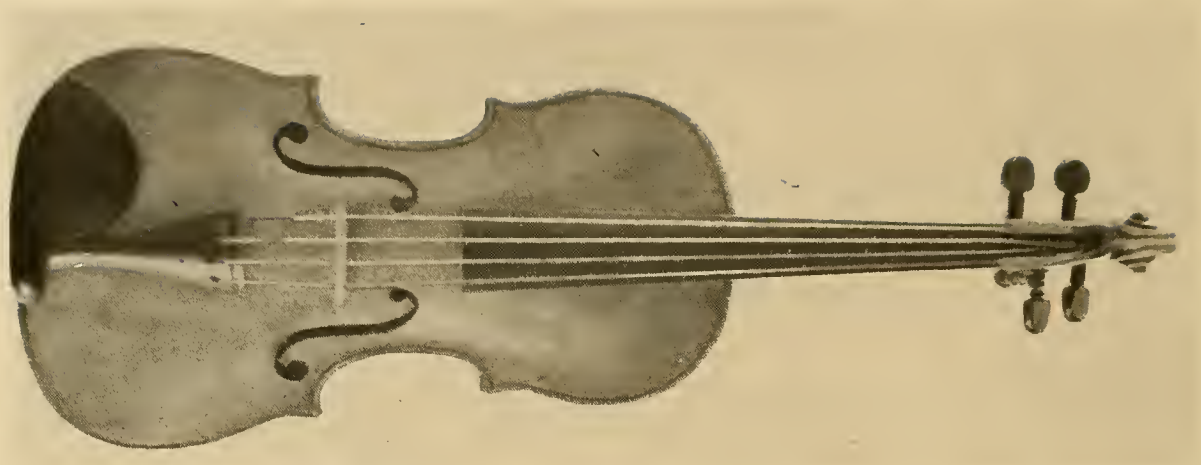


220. Santino Lavazza, Milano



221. Antonio Maria Lanza, Brescia, 1706

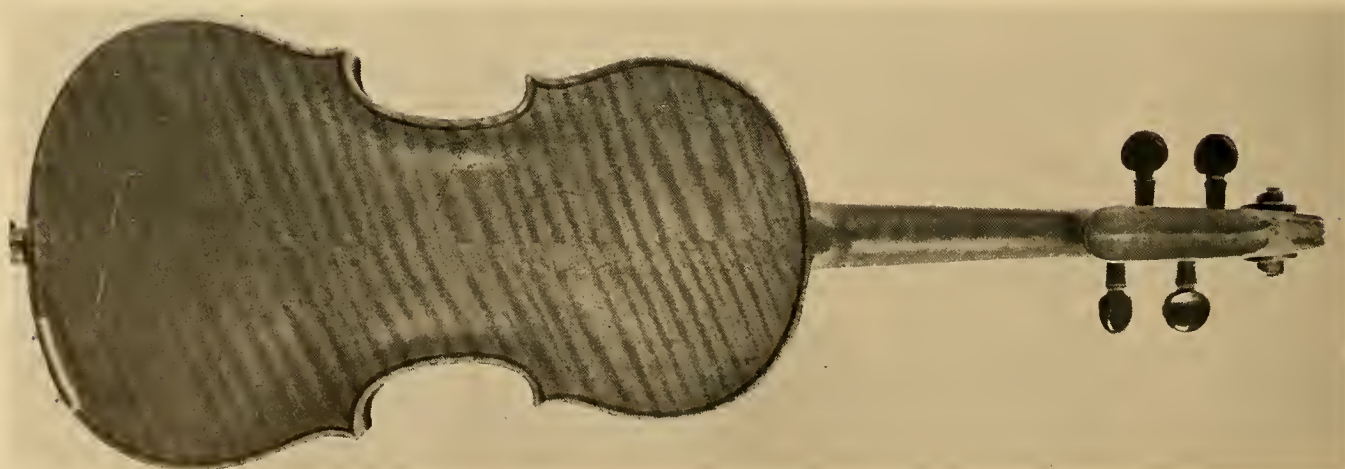
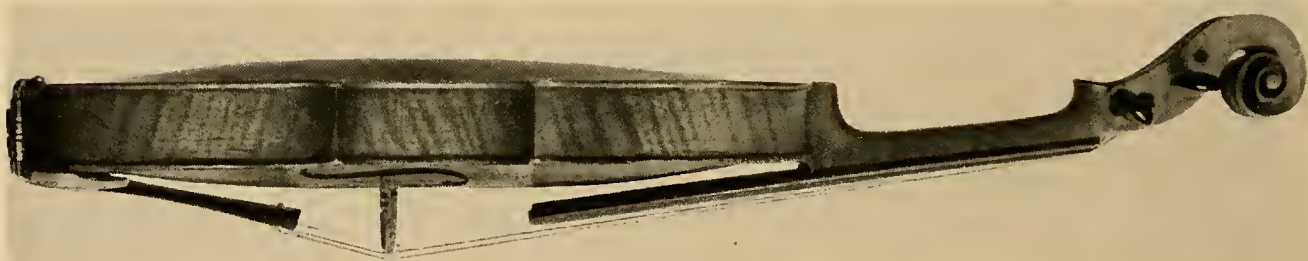




222. Santino Lavazza, Milano, 1634



223. Santino Lavazza, Milano, 1634



224. Santino Lavazza, Milano, 1634

Giuseppe Massai
fecit anno 1800.

Massenzio Ernesta. Rome. Modern violin maker,
b. Oct. 6, 1900.

Mastracci Amedeo, Rome. Born March 31, 1895. Applied a dark brown oil and spirit varnish.

Mastracci Amedeo
fecit Violino 20. 6.
1950 Via dei Latini
N 26 B Roma.

Maurizi Francesco I. Appignano del Tronto. 1786—1840. Working in the style of Maggini he created a very slightly model. He carved large scrolls. On the whole his work is good. He applied a brown-yellow and, less frequently dark-brown, good varnish. Instruments by him are of good tone. Price 10—20.000 Kč.

Fecit
Franciscus Maurizi
Appineani.

Franciscus Maurizi
Appineanensis fecit.

Maurizi Francesco (II) Appignano del Tronto, 1816—Jan. 24, 1903. Probably son and pupil of Francesco Maurizi I. He was a farmer, but may have had a part in the firm Fratelli Maurizi.

Francesco Maurizi
fecit in Appignano
nel 1856.

Maurizi Giovanni, Appignano del Tronto, 1850—Sept. 24, 1922. Worked along the lines of the Amatis and of the old Brescian masters. Was probably a son and pupil of Francesco I.

Anno 1902
fecit Maurizi Giovanni
fu Francesco
Appignano del Tronto.

Maurizi Brothers, nicknamed "Pulghina", Appignano. 19th century makers. Probably sons of Francesco and farmers who occupied themselves with violin making only in winter.

Maurizi Fratelli, Florence, 19th century. Mandolin producers. They were farmers at Appignano and sold their produce in Florence.

Mauro Raffaele, Catanzaro, ca 1865, produced good guitars.

Maviglia Francesco, Chietti (Abruzzi). Modern maker, b. Feb. 9, 1902; he applies an orange, brown-red or brown varnish.

Mazzochi A., Milan. Ca 1901, mandolin maker.

Mazzotti Jacopo, Florence, 1699. Son of Santo Mazzotti. Skilful lute maker.

Mazzuoli Felice, Rome ca 1783 is renowned for his contrabasses.

Felix Mazzuoli Fecit Anno Domini
MDCCLXXXIII Romae
ad usum Canonici Francisci Orlandi.

Medard Henri, Turin. Born at Nancy Feb. 10, 1629. Frenchman, son and pupil of Henri Médard of Nancy. Reportedly very good workmanship.

Henri Médard a Turin
161.

Megazzi Enrico, Palermo (Sicily) ca 1830. Instruments with brown varnish.

Mei Giovanni Ranieri, Viareggio (Lucca), via S. Martino 163. B. 1863. Exhibited a violin at Cremona in 1937.

Meiberi Francesco, Leghorn. Ca 1750.

Melagari Enrico Clodoveo, Turin. Instruments are dated 1860—1888. About 1872 he worked with his brother Pietro. Built good violins, violas and 'cellos, applied red and yellowish varnish.

Melagari Pietro, Turin, ca 1850. Worked well in company with his brother Enrico Cl. Melagari.

Melatti Luigi, Ferrara. 19th century. Probably a pupil of Luigi Marconcini. He worked after the latter's model and was no particular master.

Meleandri Adolfo, Pisa (1940—45), little productive, imitator of the Cremona masters.

Mellini Giovanni, Guastalla. 1768. Mediocre workmanship.

Meloni Antonio, Milan. Instruments of the years 1690—1694. He came perhaps from Bologna. Worked on the model of Amati and was the best violin maker of his time in Milan. Gracefully cut sound-holes and scrolls; yellow varnish of excellent quality. Violins of very good tone. Price 16—20.000 Kč.

Antonius Meloni Mediolani
fecit A. D. 1690.

Meneghesso Pietro, Padua, d. ca 1939. Mediocre workmanship.

Meneguzzi Carlo, Padua. 1884. Instruments of medium quality.

Menichetti Luigi, Faenza. 1851.

Menighetti Martino, Turin, d. after 1940. Indifferent.

Menticasia in Milan, probably a fictitious name, although it has been asserted that it stood for Pietro Giovanni Mantegazza or some other member of that family.

Da me Menticasiae Restauravit
in Mediolani 18..

Merfeotto or *Maffeotto* Giuseppe, Rovigo, or Rovere. Both spelling of the name and the locality uncertain. He was even identified with Giuseppe Mascotto in Rovere who lived ca 1637. Specimens and labels are so rare that the uncertainty cannot be dispelled.

Isepo Merfeotto di Rovigo.

Mercati Domenico, Tortona (near Alessandria), modern violin maker, b. 1894 in the Toscana region. Yellow-red varnish.

Mercolini Pietro, called Venie, 1821 - June 6, 1891. Arcarano; active at various other places (Colli del Tronto, Contraguera, Civitella del Tronto). Instruments without finish, but with good tone, brown-red varnish.

Pietro Mercolini
fecit in Ancarano Anno 1865.

Pietro Mercolini
Fecit in Contraguera nel 1852.

Merighi Ant., Milan. Ca 1800. Perhaps son of Pietro Merighi, guitar maker.

Merighi Pietro, Parma. Ca 1770. He devoted himself more to the production of guitars and mandolins than to violin making.

Pietro Merighi detto de Leoni
Fecit in Parma l'anno 1794.

Petrus Merighi
fecit Parmae
anno 1770.

Merloni Pasquale, Ascoli, ca 1818.

Pasquale Merloni Ascoli 1818.

Merosi Giuseppe, Firenzuola. Ca 1846.

Messini Alfio, Catania (Sicily) b. March 15, 1889 in Adderno, careful violin maker who applied a golden-yellow varnish and provided his works with the initials A. M. H. C., sometimes also IMI (i. e. Jesus, Maria, Joseph).

Alphius Messina ab Hadrano
Faciebat Catanae A. D. ni 1948

+
A M H
C

Messini Girolamo, called Arcangelo, Florence ca 1687, lute and guitar maker. Violins, if any, are rare.

Messori Pietro, Modena. Born Oct. 18, 1870 at Modena, ran a workshop in Via Emilia 20. Built very good instruments on the patterns of Amati and Guarneri. The specimens he exhibited at Cremona in 1937, six violins, two violas and one 'cello, were splendid. He applied agate-red, red-yellow and amber-yellow varnish.



Mezzabotte Domenico Giov. Battista, Brescia. 1720—1765. Instruments of no particular merit.

Mezzadri Alessandro, Ferrara. 1690—1732. The statement that he was a pupil of Stradivari has not been

confirmed. Instruments by him are built after the fashion of Joseph Guarneri, son of Andrea. The wide-grained wood of the belly is good, the maple-wood very handsome. Narrow small sound-holes in the manner of Amati, tastefully cut scrolls. He applied a fiery red, yellow, red-yellow or brown-red varnish. Careful workmanship; instruments of fine tone. Price 80.000 Kč.

Mezzadri Francesco, Ferrara, Milan, 1700—1758. Worked in the style of his father Alessandro, whose pupil he was, but with less skill and less carefully. Works by him are little known. He applied a red, amber coloured or red-yellow transparent varnish. Price 10—15.000 Kč.

Francesco Mezzadri
fecit in Milano 1749. (written).

Mezzano Frederigo, Venice. Ca 1695. Good instruments which he liked to embellish with ivory and ebony. He built violins on a small model. The scroll of one violin is adorned with a gracefully carved head of a Moor.

Frederico Mezzano fecit Venezia Anno 1695.

Miani . . . Bologna, 19th century. Known only by his family name.

Miani Domenico, Ravenna, 18th century guitar maker.

Miari Noe, Crespino (Rovigo) contemporary violin maker, independent since 1930.

Micheli Giuseppe, Gajato (Modena) 1884—1894. Little known, violin maker.

Michelis Peregrino di Zanetto, Brescia. Born about 1520, still alive in 1603. Son of Zanetto de Michelis. A very skilful instrument maker who built violas, lutes and 'celli. He had three sons: Giovanni, born 1565; Battistino, born about 1571, and Franceschino, born June 18, 1579, who died June 8, 1615. The labels of Michelis Peregrino di Zanetto have very often been imitated and put into instruments of other makers (see Peregrino, Pelegrino, Zanetto). Price 25.000 Kč.

Peregrino Zanetto in Brescia
1610.

Michelis Zanetto de, Brescia. Born about 1495 probably at Montechiaro near Brescia. Lute and guitar maker.

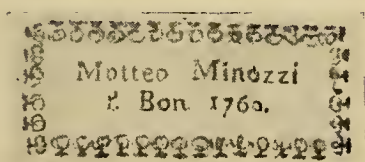
Micle Gennaro, Naples. 1823. Guitar maker.

Migliai Antonio, Florence. Works of the years 1682—1703. Son of a Michelangelo Migliai. He was a good lute maker, built also cembalos and harps.

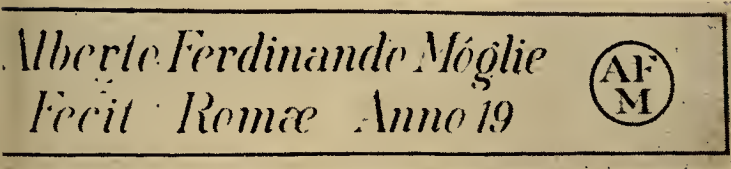
Antonius de Migliais Florentinus Fecit anno
1703.

Miglini Carlo, Turin, Via Cristina 7. Exhibited two violins at Cremona in 1937.

Milandri Galiano, Macerone near Cesena, after 1930.
Milani Francesco, Milan. 1742—1751. Pupil of Lorenzo Guadagnini. Fine workmanship in the style of Stradivari, but unhandsome wood and broad irregular purfling. The few surviving instruments are, however, all of good tone. Price 16—25.000 Kč.
Milani Giuseppe Carlo, Milan. 1769. Good work after the fashion of Nic. Amati.
Milella Giuseppe, Lecce. 1880. Son and successor of Vito Milella. Good instruments.
Milella Vito, Lecce. 1870, 1880. Modern violin maker. Careful workmanship.
Minelli Giovanni, Bologna. 1808, 1809. Modern violin maker.
Minelli Lorenzo, Florence. 1664. Son of a Francesco Minelli, good lute maker.
Mingazzi Luigi, Ravenna, b. Oct. 3, 1859 in Ravenna, d. Jan. 23. 1933, made mostly mandolins, guitars, also contrabasses.
Minotti in Carate Brianza near Milan, worked as a rule anonymously for others; otherwise he produced mostly guitars and mandolins.
Minozzi Matteo, Bologna. 1767—1769. Skilled violin maker. Instruments of good tone.



Moglie Alberto Fernando, Rome, b. Dec. 16, 1890 in Rome, good violin maker who learned his craft in the workshops of Antonio Sgarbi in Rome and Leandro Bisiach in Milan. He left Milan for the USA, where he was associated with the firm Wur-litzer. His instruments are characterized by a yellow, orange or golden-red varnish.



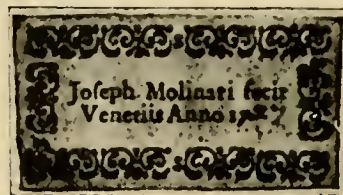
Mola Francesco, Cremona. Born 1641. Pupil of Nic. Amati, in whose workshop he was employed as early as 1653.
Molia Angelo, Genoa. Instruments are reported dated 1758, 1760. Good work, small model, fine wood.

Angelo Molia
 Fece in Genova A. 1758. (written)

Molinari Antonio, Venice. 1672—1703, made mediocre instruments on a large model. Price 12.000 Kč.

Antonius Molinarius
 fecit in Venezia Ao 1701. (written)

Molinari Giuseppe, Venice. 1737—1763. Probably son of Antonio Molinari; good instruments.



Monachini Francesco, Naples. 1725, mandolin, lute and guitar maker.
Monfrini Luigi, Rome. 1810.
Mongel A., Turin. 1820, 1830. Worked carefully in the style of some French school.
Monopoli Vito, guitar maker; time unknown.
Montade Gregorio, Cremona 1620. Most likely a disciple or assistant of the brothers Antonius and Hieronymus Amati, though he may have been a pupil of Andrea Amati. The style and finish of a specimen which has recently attracted attention. is very much the same as the work of the brothers Amati; the transparent yellow-brown varnish is of excellent quality, the belly of regular, close-grained pine-wood, the back in two pieces of faintly curled maplewood. The purfling is placed at 3.2 mm from the edge, is 1.5 mm broad, very carefully executed and reaches to the very ends of the corners, where the lines meet at a sharp angle, a proof of high skill. The long middle bouts make the instrument appear prolonged; the scroll is elegant, but not deeply cut. The back is somewhat more arched (16.8 mm) than the belly (15.5 mm). The instrument measures: belly 353 mm, upper width 162, middle 101.4, lower width 200, upper sides 29, at the lower end 29.7, length of sound-holes 71 mm, distance of their upper ends 39.7; the middle bouts are not regular (not made on a form); they measure left 87.1/83.4, right 85.3/83.8. The label reads "Gregorio Montade Cremonensis 1620".

Evidently one of the "lost masters". In the 17th and 18th centuries there lived in Cremona five Montades: Fernando, Giuseppe, Antonio, Giovanni and Gregorio II. Their mutual relations can no longer be ascertained, e. g., which of them was the father of Gregorio II.

Gregorio Montade
 Cremonensis 1620.

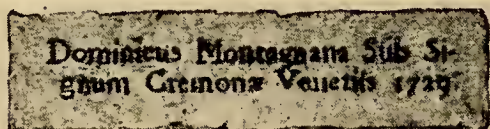
Montade Gregorio (II), Cremona. Born 1729, died 1806. A great-grandson of Gregorio I. His instruments are as well finished as that of his ancestor, but the intervening time had brought the influence

of Antonio Stradivari to the fore. He applied a golden-brown varnish of good quality. The conjecture that he had been pupil of Omobono Stradivari, which we decline, (see Luigi Marconcini), merely reflects the manifest influence of Antonio Stradivari.

Montagnana Domenico, Venice. 1690—1750. A very famous master; it is not known whose pupil he was, but it is ascertained that he used to work with Stradivari. Instruments by him, built in the style of the Cremonese school, are of outstanding quality: fine wood, large, beautifully carved scrolls; graceful sound-holes, cut after the fashion of Joseph Guarneri I. Best is his large model which follows the outlines of Stradivari, but is more massive. He applied a gorgeous golden-red varnish. Montagnana did not create many instruments, or, possibly, his creations bear nowadays still more renowned names. His works are known in two sizes, all of exquisite tone and excellent carrying power. Still more admired are his 'cellos and contrabasses. Altogether first-class concert instruments. Price 160—300.000 Kč; violins of large pattern have fetched as much as 400.000 Kč.

Dimensions of violins by Dom. Montagnana in mm:

| | 1734 | 1737 |
|--------------------------|-------|-------|
| Length of back | 360 | 360 |
| Upper width | 170 | 170 |
| Middle width | 109 | 109 |
| Lower width | 206.5 | 206.5 |



Montana Gregorio, Cremona (1690—1735) (?). Most likely a fraudulently invented name, but a number of fakers must have joined in, for the name appears often and labels are vague.

Montanari Enrico, Modena, first decades of this century, is said to have worked well.

Montanari Luigi, Milan, d. ca 1908, left a small number of violins and 'celli, reported to be in great esteem,

Montani Costante, Milan, guitar maker.

Montavoci Fernando, Airuno (Como), d. ca 1938, indifferent.

Montanari, Bergamo. Although contemporary (until ca 1930), very little is reported about him.

Montefiori Erminio, Genoa. 1860.

Montechiaro Giovanni, see Montichiario Zanetto.

Montelatichi Filippo, Florence, 1697. Built good lutes.

Montenari, see Montanari.

Monterumici Armando, Bologna. Born 1875, was a pupil of Raffaele Fiorini whose successor he became. Died before 1939. Good instruments, especially the violoncelli.

Montevocchi Luigi, Cesena, b. 1868, d. after 1939, adopted various models of the old Italian masters.

Montichiario Zanetto, Brescia. Extant specimens bear dates ca 1530, 1533. Good workmanship. Particularly fine are his lutes and violas.

Monturri Giuseppe, Piumazzo. 1840.

Monzino Antonio (I), Milan 1725—1800, was chiefly mandolin and guitar maker.

Antonio Monzino

Fabrigatore d'Istrumenti a corde Armonichi
in Milano nella Contrada della Dogana N 4037
all Insegna della Sirena.

Antonio Monzino
nella contrada dei
pannegiari in Milano
fecit Anno . . .

Monzino Antonio (II), son of Giacomo Antonio, 1799—1872. Unimportant. At his time the workshop was being run by Gaetano Antoniazzi.

Monzino Antonio (III), son of the former, 1847—1930, was pupil of Gaetano Antoniazzi; it was mainly due to the latter that the family atelier became well known and won distinctions; this Monzino is said to have been a good maker himself.

Monzino Antonio (IV), Milan 1885—1918, head of the firm (at his time called Monzino-Garlandini) was chiefly a dealer.

Monzino Antonio (V), son of Antonio IV, b. in Milan June 17, 1909, trained abroad, conducted the firm and made good, but few, instruments himself. The house employed a number of outstanding workers whose instruments remain unfortunately anonymous.

Monzino Giacomo Antonio, Milan, son of Antonio I, 1772—1845, was chiefly a performing artist and pedagogue (also composer) who carried on his father's business, but did not distinguish himself as craftsman.

Antonio Monzino
nella Contrada dei pennachiarì in Milano
fecit Anno.

Monzino & Figli, Milan. Musical instrument factory.

A. Monzino
Fabbricatore e negoziante
d'istrumenti musicali a corde
e
corde armoniche
Milano
Via Rastrelli 10.

Mora Giacomo, Bagolino, 1701. Mandolin maker.

Giacomo Mora 1701
in Bagolino.

Morano Arnaldo, Turin (with a branch at Rosignano
Piedmont), b. in Turin Jan. 8, 1911; won distinction
at Cremona in 1937.

Arnaldo Morano fece
Rosignano anno 194.

Arnaldo Morano fece
Torino — Anno 1942

Morara Paolo, Budrio near Bologna, b. Dec. 17, 1889,
was pupil of Giuseppe Fiorini in Rome and for
some time his assistant. Exhibited one violin at Cre-
mona in 1937.

+ Paulus Morara fil. Stanislai
Josephi Fiorini Discipulus
JNP fecit Butrium An. D. 1949

Morella Morglato, Mantua, Venice. 1545—1602. Pupil
of Dardelli; lived in Venice after 1550. Good
workmanship, red-brown varnish; most likely he did
not produce any violins.

Morglato Morella
Mantuae 1545.



Moreno Arturo, Naples, mandolin maker.

Moretti Alberto, Rome, mandolin maker, beginning of
the 20th century.

Moretti Antonio, Milan, ca 1730. Violin maker of no
particular merit, who produced chiefly lutes and
mandolins.

Moretti Carlo, Rome, b. in Ancona Aug. 11, 1891;
profilic violin maker, golden-red varnish.

Carolus Moretti Anconitanus +
Fecit Anconae — Anno Domini 1927

Moretti Egidio, Udine and Lavagna, b. March 9, 1894
in Udine, followed Stradivari, Amati and Guarneri.

COSTRUTTORE
MORETTI EGIDIO
UDINE
anno 1924

Moretti Egidio-Udinese
fece in Lavagna anno 1949

Mori Otello, Florence, b. Jan. 31, 1907, was a guitar
virtuoso who also built these instruments (according
to Spanish patterns).

Morilli Mauro, Varese (Prov. Como), Via Walder 36,
Exhibited one violin at Cremona in 1937.

Moro Bartolomeo, Padua. 1678. Lute maker.

Moro Vito, Naples, since 1883 owner of a large atelier
for the manufacture of stringed instruments; the
products bear labels with the word *estudiantina*.

Morselli Arturo, Quistello, 1862, built very good con-
trabasses.

Morutto Carlo, Turin, 19th century. Guitar and man-
dolin maker.

Morutto Marcelo, Turin, first half of the 20th century,
guitar and mandolin maker.

Mosca-Cavelli C., Rome, Padua, 1726. Lute maker.

Mosca-Cavelli Martino, Rome. 1608. Lute maker.

Martino Mosca
Caveli fece ao 1608
a revisto

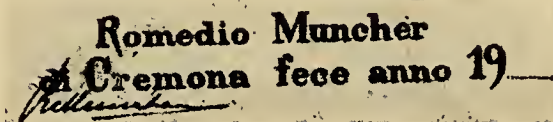
(written)

Mozzani Luigi, Bologna and Roveretto, b. March 9,
1869, d. Aug. 12, 1943, specialized in guitars.

Mucchi Antonio, surnamed "Bastia", Modena. 1800,
died Apr. 13, 1883. Pupil of Aug. Soliani of Modena.
Good workmanship, particularly his 'celli are valued.
He applied yellow oil varnish of good quality. Re-
paired instruments with much skill.

Antonius Mucchi
fecit Mutinae 1881.

Muncher Romedio, Cremona, native of Cremona, b.
July 21, 1874, d. Jan. 9, 1940. Imitator of the Italian
classics; his own models have yellow or yellow-red
varnish.



Muratori Rocco, Padua. Ca 1704. Good and original
contrabasses.

Rochus Muratoribus
Patavinus Delectans
Opus. 1704

Muschiatti Renzo, Udine, son and successor of Um-
berto M.

Muschiatti Umberto, Udine, b. 1875, exhibited one
violin at Cremona in 1937.

Mussolessi Giuseppe, Milan, worked previous to 1940;
his later fate is unknown.

Mutti Vittorio, Mantua, b. May 30, 1903; violins of
large pattern and red varnish.

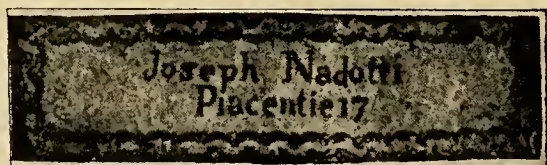
Muzzio Francesco di, Chieti, 1830, 1838. Violins of
good tone.

M. Francesco di Muzio
ha fatto questo violino
nell'anno 1836 in Chieti. (written)

Muzzarelli Demetrio, Modena, ca 1880, unimportant.

N

Nadotti Joseph, Piacenza. Worked in the years 1757—1789. Built moderately arched instruments in the style of Amati. He had worked with T. Balestrieri, perhaps also with J. B. Guadagnini and his work shows the influence of both masters. Sound-holes cut in the manner of Guarneri del Gesù but narrow. He applied good yellow or, more frequently, golden-yellow varnish. All instruments by him have a good tone. Price 25—40.000 Kč.



Nafissi Carlo, Gubbio. 1867.

Naldi Antonio, surnamed "Il Bardella", Florence. 1550. He was a lutanist and lute maker.

Nardelli Michelangelo, Gubbio, ca 1850, probably a pupil of Carlo Nafissi.

Nastasi Valento, Gubbio. Contemporary.

Nella Raffaele della, Brescia. 1659, 1672. Good and conscientious work in the style of G. P. Maggini. Instruments by him are of good wood; rather thick belly and back; the belly is of wood with regular grain, the back made of one piece of beautiful maple wood; the wood of the sides possesses wonderful curl; the arching and the gracefully cut sound-holes are executed in the style of the Amati brothers. The purfling he made, for the most part, twofold after the fashion of Maggini. Yellow-brown varnish. Price quoted 20.000 Kč and more.

Nella Raphael
Brescia A. 167.

Nelli Nicola, surnamed "Tolla", Salò. Born at Salò in 1861. A cabinet maker who also made violins.

Tolla Nicola
Salò
Fabbricatore Strumenti
e Riparatore a Corda..
Premiato con
Medaglia d'oro.

Nigetti Francesco, called Cestinetti, Florence, 1645—1682, organist of the Cathedral in Florence, built some violins and invented a new kind of theorbo.

Nobili Antonio Francesco, Florence. Ca 1693. Lute maker. Francesco Nobili in Roma fecit 1693.

Nona Francesco della, Rome. 1610, 1612. Lute maker.

Nonini Giuseppe, Udine, b. Dec. 16, 1897, an amateur who followed Stradivari and applied a golden-yellow varnish.

Giuseppe
Udine 949 Nonini

Norfi Floriano, Macerata, b. Dec. 16, 1922 at S. Ginesio near Macerata. Standard patterns, golden-yellow oil varnish.

Novelli Natale, Milan, b. March 9, 1908. Nephew and pupil of Giuseppe Pedrazzi. Stradivari and Guarneri patterns, golden-yellow or red varnish.

NATALE NOVELLI
ALL'vo E NIPOTE PEDRAZZINI
FECE MILANO 1947

Novello Marco, Venice. 1720. Violin maker. His two sons followed his profession.

Marcus Novello fecit
Venetia 1720.

Novello Marco Antonio, Venice. 1780—1795. Son of Marco Novello, brother of Pietro Valentino Novello, in whose company he worked. Good representative of the Venetian school. Price 25.000 Kč and more.

Novello Pietro Valentino, Venice. 1790—1800. Brother of Marco Antonio. Pupil of Anselmo Bellosi. Good master of the Venetian school.

Noverci Cosimo, Florence. 1662. Lute and violin maker.

O

Obbo Marco, Naples. 1712—1727. His instruments and varnish show streaks, as if they were soiled. Otherwise, however, he worked well on the pattern of Stradivari, using fine wood and applying a transparent orange-yellow varnish. Violins have a tone of good carrying power. Price 15.000 Kč.

Marcus Obbo
Napoli 1712. (written)

Obbo Marco, Naples 1803. He devoted himself to the making of guitars and mandolins. It is not known whether he was a son or a grandson of Marco Obbo.

Marcus Obbo fecit
Strada S. Ferdinando n. 56
Neap. Anno 1803.

Obici Bartolomeo I., Verona. 1665—1685. Instruments by him are built on the patterns of various Brescian

masters, in most instances after the fashion of Giov. Paolo Maggini. He worked on a large model, without particular care. The wood is not always good. Yellow or red varnish of brilliant lustre, applied in thick coats. Valuable instruments, much in demand for the quality of their tone. Price 40.000 Kč; a violin sold in 1933 fetched as much as 80.000 Kč.

Bortolomio Obici [sic]
in Verona 1681

Obici Bartolomeo II, Verona. 1750, 1755. Son of Bartolomeo I, perhaps his pupil, judging from his work. He worked on the patterns of Bartol. Obici and Maggini. His violins, of slender shape, are coated with a dark yellow-brown varnish. He bestowed careful attention on the wood. Instruments of very good tone. Price 20—25.000 Kč (quoted).

Obici Prospero, Marano sul Parano (Modena). 1880. Good modern instruments.

Obizzi, Tommaso Marchese, degli O. Padua. 1769. A nobleman, collector and amateur violin maker who also himself repaired his instruments.

Tommaso Degli Obizzi restaurai adi 3. Giugno 1769
in Padova.

Odani Giuseppe Morello, Naples. Ca 1738. Good workmanship. He used red-brown varnish which in some instances looks nowadays blackened. Price 15.000 Kč.

Giuseppe Morello Odani
in Napoli 1738.

Oddone Carlo Giuseppe, Turin. Born 1866 in Turin. Pupil of Coffredo Rinaldi, in whose workshop he stayed in the years 1889—1899; for two years he was employed with F. W. Chanot; in 1901 he was in England. After returning home from England he established a workshop in Turin. Imitations of Stradivari, Guarneri, and later also G. Rocca. He used a fat varnish, mostly of dark-red colour. One of the best Italian masters of his time.

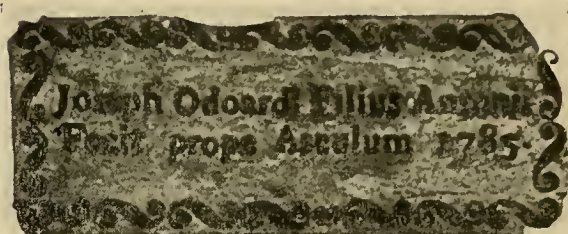
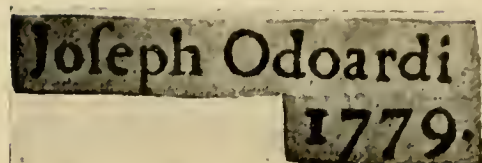
Odoardi Antonio, called "Il Lanaro", Ascoli. 19th century. Violin maker of mediocre skill.

Odoardi Giuseppe, called "Il Villano", Ascoli. Born Apr. 6, 1746 at Poggio di Bretta, died about 1786. He worked on the flat model of Stradivari as well as after the higher pattern of Stainer. Instruments without finish, the purfling irregular, the black strips thicker than the light ones or vice versa. The small sound-holes are neatly cut. Yellow-brown, dark-brown, or, most often, red-brown varnish applied in thin coats. He also used platan-wood. Instruments by him have, however, a good tone. Price 25.000 Kč.

Joseph Odoardi fecit in Piceno
prope Asculum In. 1785
De ligno Platano.

Joseph Odoardi, filius Antonii
fecit prope Asculum 1781. Opus
No 149.

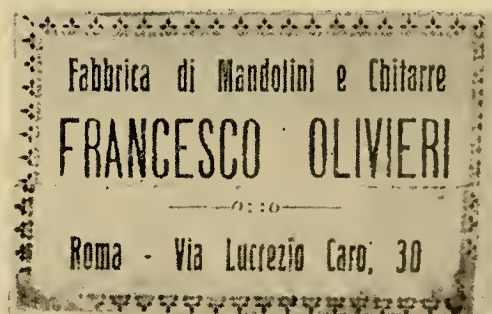
Joseph Odoardi
1779.



Oglio Domenico dall', see Dall' Oglio.

Oliveri Felice, Turin. 1870—1904.

Oliveri Francesco, Rome



Olmi Alberto, Siena. 19th century.

Oneda Gio. Battista d', Brescia, see Doneda G. B.

Ongaro Ignazio dall' see Dall'Ongaro Ignazio, Venice.

Orazio Giovanni Filippo, Rome, ancient lute maker (1554).

Orelli Joseph, Rome, ca 1792, often mistaken for Orselli, was a skilful master who used handsome wood and a good oil varnish.

Orlandelli Paolo, Codogno. 18th century. Violin maker of medium skill.

Orlandi Ernesto, Cremona, b. Oct. 3, 1929, a cabinet maker who made various instruments besides.

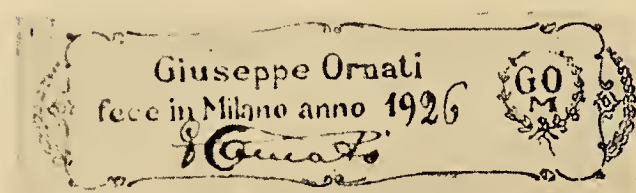
MAESTRO LIUTAIO
ERNESTO ORLANDI
Allievo della Scuola Internazionale di Liuteria
di Cremona
.....
Fece anno 1919

Orlandi Orlando, Ascoli Piceno, b. Nov. 11, 1875, violin maker, also manufacturer of mandolins and guitars.

Orlando Orlandi
Fabbicante di mandolini e chitarre
anno 1908 Ascoli Piceno.

Orlandini Archimede, S. Leonardo (Parma), b. Aug. 1, 1909, exhibited a violin at Cremona in 1937.

Ornati Giuseppe, Milan, Via Francesco Sforza 44. Exhibited a violin, a viola and a 'cello at Cremona in 1937.



Orselli Giuseppe, Rome ca 1792, often mixed up with Orelli. Good workmanship, good tone.

Joseph Orselli Romanus, Fecit Romae Anno 1792.

Joseph Orselli Romanus
Fecit Romae Anno 1792

Orsini Ercole, Teramo, 1951. Exhibited a violin and a 'cello at Cremona in 1937.

Orzelli Giuseppe, Rome, pupil and successor of Crescenzo Ugar, ca 1800. Various instruments, good work.

Orzero Tommaso, Turin, 19th century.

P

Pacherle Pierre, Paris, Nizza, Genoa, Turin. Born 1803, died Dec. 31, 1871. Fellow-pupil of J. B. Vuillaume with whose father Claude Francois Vuillaume he worked on the pattern of Stradivari. Applied opaque varnish. Repaired instruments with great skill.

Pafuni Francesco, Forli ca 1756, specialized on repairs; there are but few instruments of his own making.

Restaurato da me Francesco Pafuni
in Forli anno 1756.

Pagani Gian Battista, Cremona 1735, 1743. Price ca 15.000 Kč.

Pagani Pietro, San Martino d'Este. Ca 1836. A dilettante, but good violins.

Paganini Alba, daughter of Giuseppe, Forli, 20th century, worked with her brother Mario. They copied old masters.

Paganini Giuseppe, Florence, Jan. 6, 1870 — June 20, 1913. Son of Luigi Paganini and perhaps his pupil. Exemplary workmanship, flat archings, brown varnish. His daughter, who learned the craft in her father's workshop, remained as violin maker at Forli.

Giuseppe Secondo Paganini de Forli Fece Firenze 1909

Paganini Luigi, Faenza, Forli. Born 1838 at Faenza, died 1914 at Forli. A maker who produced only cheap exercise-violins for pupils.

Paganini Mario, Forli, b. 1896, son and pupil of Giuseppe P. See Alba Paganini. Died early.

Paganini Nicolò, Florence. Born Feb. 18, 1784 in Genoa, died May 27, 1840 in Nizza. Built instruments of large pattern and applied brown varnish.

Paganoni Antonio, Venice, ca 1750. Only his name is known.

Palazzoli Giovanni Battista, Verona. 1605. He built fairly good violins which he provided with double purfling, as he worked mostly in the style of Maggini. Instruments by him are now mostly of historic value.

Palla Vincenzo, Perugia. 1790. Violin maker who built also harps. The few stringed instruments by him which are known constitute probably the remainder of his works not rechristened after more famous masters.

Palla Vincenzo
fece in Perugia 1790.

Palladini Giovanni, . . . 19th century. Violin and mandolin maker of little consequence.

Palma Orazio, Rome, b. Oct. 30, 1870, d. 1922, mostly mandolin and guitar maker. Used pink paper for his labels.

Palma Paolo, Lucca, second half of the 18th century, copied N. Amati without much success. Also a 17th century Palma is mentioned, but nothing is known about him. Perhaps an ancestor of Paolo.

Paulus Palma Lucensis fecit in Luca 17..

Paulus Palma Lucensis
Fecit in Lucca 17.

Palmerio Matteo, Padua. 1759. Some time ago a violin of 1759 emerged at The Hague. Otherwise unknown.

Pallota Pietro, Perugia. 1788—1831. Built large flat violas and 'celli. His violins have a somewhat higher arching than the violas. Perfunctory workmanship; short, rather wide, uneven sound-holes; large

unhandsomely carved scrolls. These shortcomings, however, do not impair the good tone of his instruments.

Pietro Pallotta
fecit L'anno 1792
Nr. 13 Perugia.

(written)

*Pietro Pallotta
fecit L'anno 1792
Nr. 13 Perugia*

*Pietro Pallotta fecit
L'Anno 1790 in
Perugia*

Palumbi Bernardino, Pescara, b. Nov. 9, 1921 in Avezano. His work is reported to be good.

Pandolfi Antonio, Venice. 1710—1740. An assiduous and skilful master. Violins by him are of large pattern, carefully finished with delicate taste; the well designed and neatly cut sound-holes are in a slanting position. He applied yellow-brown or deep-red varnish. The back is usually of one piece. The tone of his instruments is excellent. Price 20.000 Kč and more.

Antonius Pandolfi
Venetiis fecit Anno 1740

Panizzi Giovannii Battista, San Remo. Born Nov. 24, 1890; yellow-brown or yellow varnish.

Panormo Vincenzo Trusiano, Palermo, Paris, London. Born 1734 at Monreale near Palermo, died 1813 in London. He had two sons: Joseph, born about 1773, who died in 1825, and George Louis, born about 1775, who died about 1842. As boy he may have been a pupil of Carlo Bergonzi. In 1760 he worked in Paris and after 1772 in London. His life was a continuous travelling. Panormo is said to have bought, on one of his journeys, an old maple-wood board of

a billiard-table of which he made the backs of a number of violins. As it is with other masters, whose works have been thoroughly studied (particularly those of Stradivari and Guarneri del Gesù) it is possible to determine the genuineness of these instruments from the identity of the material. Some look exactly alike. Panormo worked conscientiously on the patterns of Stradivari and Bergonzi. Fine wood, tastefully cut sound-holes and scrolls. He applied a wonderful orange-yellow or red-brown varnish. All genuine works are of excellent tone, but not all of the many instruments bearing his labels are genuine. We suppose that he either had several collaborators or some less skilled masters provided their instruments with his labels. The difference is obvious from the workmanship, material and tone; the prices vary accordingly, from 20.000 to 320.000 Kč (and even more). See also Trusiano.

Vincenzo Panormo
di Palermo fecit
anno 17..

Vincent Panormo, rue de l'Arbre-Sec
à Paris, 1791

Panza Antonio, Finale Emilia. 1875. A dilettante. Many violins by him are of good wood and of fairly good tone.

Panzani Antonio, Rome. 1735—1785. Instruments of medium quality. He also worked in Venice. Price 8.000 Kč.

Paoletti, Vezio Silvio, Florence, b. 1883, used a brownish-yellow or yellow varnish on his own instruments, but occupied himself mostly with repairs.

Silvio Vezio Paoletti
fecit in Firenze A 1923

Paoli Luigi, Naples and Trieste, b. Dec. 11, 1903, violin maker.

Paolini Luigi, Todi, Rimini. Born Oct. 29, 1875, d. Aug. 13, 1942. Worked on the models of Amati, Pressenda and Rocca. Sometimes imitations; his individual creations have a golden-yellow or brown-red spirit varnish.

Paolini Luigi fecit in Todi.

Paolini Luigi Fecit in Rimini.

Paralupi Rodolfo, Rome, b. Jan. 29, 1890, merchant, then violin dealer, at last maker of guitars, violins etc.

Rodolfo Paralupi
Fecit in Roma Anno 1919

Pardini Bastiano, Florence. 17th century. Worked on the model of Gasparo da Salò; his workmanship is not satisfactory. Instruments chiefly of historic interest.

Bastiano Pardini
in Firenze.

Pareschi Gaetano, Ferrara, b. Feb. 7, 1900, worked on the pattern of Stradivari. Golden-yellow or chestnut-brown varnish.

Gaetano Pareschi
fece in FERRARA

..... l'anno 1947

Parmeggiani Romolo, Modena, Via Canalino 1/3. B. 1888, exhibited two violins at Cremona 1937.

Romolo Parmeggiani fece in Modena
Anno

Parravicini Pietro, Bovisio (Milan), b. 1889, pupil of Romeo Antoniazzi, followed Stradivari, Guarneri and Guadagnini with application and success.

PIERO PARRAVICINI
fece in Bovisio (Milano) l'anno 1947

Pasciutti Ferdinando, Bologna. Born 1850 at Bazzano, died after 1885. He was more of an instrument maker in a general sense than a specialist.

Pascuali Giacomo, Ancarani near Ascoli. 18th century. Violin and guitar maker of minor importance.

Pasio Ildebrando, Faenza. 18th century. A little known violin maker. Perhaps he devoted more of his time to repairs than to the making of new instruments.

Ildebrandus Pasius Restauravit
Faventiae.

Pasio Lodovico, Modena. 1506. Little known ancient lute maker.

Passaponti Giovanni, Florence. 1750. Highly skilled violin and lute maker who inlaid his violins with complicated purflings. Nothing but this delicately finished purfling is remarkable about his instruments.

Pasta Antonio, Brescia. 1710—1730. Good are his imitations of the models of Gasparo da Salò and Maggini. Instruments of full, yet not too high, arching. The wood is of good quality. He applied, in very thin coats, a good red-brown varnish. The tone of his instruments is very good. Price 20—50.000 Kč.

Pasta Bartolomeo, Milan, 1681. Pupil of Nic. Amati. Worked well on the model of his master and applied a chestnut-coloured varnish.

Bartolomeo Pasta, Allievo di Nicolo
Amati Cremonese, Fece in Milo. 1681

Pasta Domenico, Brescia. 1710—1785. Worked on the grand pattern of Nic. Amati and Maggini. His workmanship resembles that of Hieronymus Amati and it is quite possible that he was the latter's pupil. He took lower arching than Amati and Maggini. Careful workmanship, instruments of fine tone. Price 25.000 Kč, rising.

Pasta Domenico Bresciano fece anno 1785

Pasta Gaetano, Brescia. 1710—1760. Pupil of Hieronymus Amati. Worked in the style of the Cremonese school, sometimes on the pattern of Gasparo da Salò but his flat instruments are worked on the pattern of G. B. Rogeri. Excellent are his 'cellos; their scroll is replaced by a lion's head. Both varnish and tone are good. Price 25.000 and more.

Gaetano Pasta Milanese allievo
dell'Amati di Cremona alla
Pallada in Brescia. A. 1750

Pazarini Antonio, Genoa. 1720—1744. Large pattern, full and high-arched in the style of the Brescian school. He worked in company with Bernardo Calcagni. The brown-red oil varnish as well as the tone are of good quality. Price 20—40.000 Kč.

Antonius Pazarinius et Calcagnus
Genuae 1740.

Pazzagola Francesco, Ferrara. 1577. A lutanist who also made lutes.

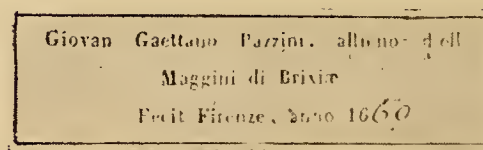
Pazzagola Giovanni, Ferrara. 1580. Little known lute maker. Valdrighi calls him "Pazzavola" (misreading).

Pazzini Giovanni Gaetano, Brescia. Florence. 1630—1666. He was a pupil of Maggini, but went his own way and did not imitate the latter's works. He used always fine wood, made instruments with high arching on the Amati pattern, and applied dark-brown varnish. The tone of his instruments is good. Price 15—20.000 Kč.

Gian Gaetano Pazzini
allievo dell'Maggini di Brixiae.
Fecit Firenze, Anno 16..

Giovanni Gaettano Pazzini
Florentinus Anno 16.

Gian Gaettano Pazzini,
allievo dell' Maggini di Brixiae
fecit anno 16.



Peccati Umberto, Soncino (Cremona) and Milan. Born Oct. 22, 1878, d. Oct. 17, 1944, made mostly guitars, mandolins and also contrabasses.

De Peccati Umberto
Faceva in Soncino (Cremona)
Anno Domini 19.

Peccenini Alessandro called "del Leuto" (i. e. liuto), Bologna, 1581—1595. Lute maker of the duke of Ferrara. Lutes by him were highly valued.

Pecchini Vasco, Suzzara (Mantua), Via Cesare Bat-

tisti 15. Born May 4, 1893. Exhibited a violin at Cremona in 1937. There exist but few specimens; they are, however, of good quality.

"Viva fui in sylvis-mortua dulce cano"

PECCHINI VASCO

SUZZARA (Mantova) ANNO 19..

Premiato con medaglia d'Oro

PECCHINI VASCO

fece in SUZZARA (Mantova)

ANNO DOMINI 1947

P. V. S.

Pedrazzi Fra Pietro, Bologna. 1784. Friar of the Dominican order who made some violins.

Pedrazzini Giuseppe, Milan, Via Felice Cavallotti 11. Born Jan. 13, 1879, originally a joiner who gradually made himself a name as violin maker. He exhibited two violins, a viola and a 'cello at Cremona in 1937.

Giuseppe Pedrazzini Cremonese

fece in Milano 19..

Giuseppe Pedrazzini

Cremonese

fece in Milano l'Anno 1914

Pedrinelli Antonio, Crespano. Born July 21, 1781, died June 1, 1854 at Crespano. He was a cabinet maker, but after a careful study of instruments and numerous experiments he worked his way up to delicately finished copies of the works of Amati, Stradivari and Guarneri. His copies were unfortunately sometimes sold as genuine works of those masters. He also imitated Maggini, but did not succeed in copying violins with double purfling and ornaments on the back. Fine wood; the backs are sometimes even of beech-wood (reportedly taken from old oars); he applied orange-red or golden yellow varnish of good quality. In the corner of his labels he wrote the price of the instrument. Price 15—25.000 Kč. for lesser specimens still bearing his name.

Antonio Pedrinelli

ad imitationem Stradivarii

fecit in Crespano Anno 1840. No. 38.

No. 43 Antonio Pedrinelli

fe in Crespano 1844.

Pedroni A., Rome, b. 1867, little known violin maker.

Pellacani Giuseppe, Gaggio di Piano (Modena), b. Aug. 23, 1900, worked, preferably on the Guarneri del Gesù pattern, for export to France and the USA.

Pellacani Giuseppe da
Medolla fece anno 1942

copia A. Straduari

Giuseppe Pellacani
da MEDOLLA (Modena)

fece anno 19..

TENORE

IL TOSCANO

Pellecchio Francesco, Naples ca 1890, mandolin and guitar maker.

Pellegrini, Parma, 19th century. Good violin and bow maker. It has not been possible, so far, to ascertain his Christian name.

Pellegrino Zanetto, see Zanetto Peregrino.

Pellegrino Michele Francesco, Brescia, b. Aug. 18, 1579, d. 1615; of his works very little is known, all uncertain.

Pellegrino Micheli Zuan (di), Brescia, b. at the same place 1565, d. after 1607 (1615?) lute maker. Only a few examples of his work are preserved, no violins.

Pellicciari Roberto, San Cesarino near Parano, 19th century. Violin maker of medium skill.

Pellizon Antonio (I) Gorizia 1759—1850, follower of Stradivari and Amati, applied a golden-yellow, or orange varnish.

Antonio Pelizon

fece Gorizia 1825

Pellizon Antonio (II), Gorizia 1815—1869, son and pupil of Antonio Pellizon I.

Pellizon Carlo, Gorizia 1811—1891, son and pupil of Pellizon Antonio I.

Pellizon Filippo, Gorizia 1817—1897, son and pupil of Antonio I.

Pellizon Giuseppe, Gorizia, son of Antonio I. devoted himself mostly to repairs; d. Dec. 15, 1874.

Penschner Maria, Cremona 1686. Instruments marked with this name are, as far as we know, products of the poorest class.

Penzenetti Antonio, Bologna. 1801. Violins of large pattern and good wood.

Pera Gerolamo, Pordenone (province Udine). 1846—1847. Good workmanship; particularly excellent are the 'celli, built on the model of Gasparo da Salò. The sizes of one 'cello of his making are as follows; length 720 mm, upper width 325 mm, middle width 240 mm, lower width 410 mm, height of sides 105 mm. Height, measured under the bridge (belly, back and sides) 168 mm. He applied a yellow varnish without lustre.

Hieronymus Pera Portusnaonensis

Fecit anno 1846.

Peregrinio Giovanni, Lucca. 1689. His existence has not been proved. Perhaps a fake.

Ioannes Peregrinius

Lucensis 1689

Peregrino, see *Pellegrino*.

Perni Pietro, Rome. 19th century.

Pietro Perni

Fabbricante d'Istrumenti Armonici

fece in Roma anno 189.

Perollo Luigi, Palermo 1894. Lute maker and organ builder.

Perugia Ferdinando del, San Cresci, Florence. Born Nov. 16. 1857 at Petriolo near Bruzzi (Florence), made good guitars and mandolins. After 1899 he worked almost exclusively for dealers.

Pessetti Giovanni Battista, Mantua 1674. Little known violin maker.

Petrobono Dal Chitarino, Ferrara. 1445—1446. Lute maker; several instruments by him survive as museum relics.

Petroni Antonio, Rome, see Pedroni.

Pettinato Pietro, Messina (Sicily), b. in Messina Nov. 8, 1883, worked on the pattern of Stradivari.

Pietro Pettinato
Messinese — 17-11-1949

Pevere Ernesto, Ferrara, b. 1891, followed Stradivari and Guarneri and used a golden-yellow or golden brown varnish.

PEVERE ERNESTO
Liutista
Anno 192. FERRARA

Ernesto Pevere
allievo di
ETTORE SOFFRITTI
fecit in Ferrara l'anno 19..

PEVERE ERNESTO
LIUTISTA
Anno 192. FERRARA

Pezzardi, Brescia. 1660—1690. Worked in the style of Pietro S. Maggini, but his elegant sound-holes are designed after the fashion of Amati; he applied a bright yellow varnish. His violins are adorned with a carefully finished twofold purfling, interlaced on the back with exquisite taste.

Pfanzelt Johann, Rome who died there Oct. 4, 1611, was a relative, perhaps a brother of Martin and Peter II. Little known.

Pfanzelt (Pfanschel) Martin, called Il Martino, Rome, b. 1597, perhaps a brother of Peter Pfanschel, lute maker.

Pfanschel, also Pfanzelt Peter (I), Rome, died 1582, lute maker, little known, most likely a native of Füssen.

Pfanzelt Peter (II), b. March 3, 1598, d. after 1637, was apprenticed as lute maker by his father Martin.

Philippi P. de, Rome. 1885. Good workmanship in the style of the Cremonese school.

Pianazzi Domenico, Guiglia (Modena). 1760—1780. He worked very well, but instruments still marked with his name are rare. He took the Cremonese masters for his model.

Piarino Marco, Ferrara. 1591. Little known lute maker.

Piatellini Alvisio, Florence ca 1790, was son of Luigi Piatellini and pupil of G. B. Gabrielli. Scanty evidence of his work has been adduced so far. He is said to have used a brown varnish.

Piatellini Gasparo, Florence. 1738—1780. Instruments of flat arching, good workmanship, coated with light-brown varnish. Excellent 'cellos. Price from 12.000 Kč. upwards.

Gasparo Piatellini Fecit
In Firenze Anno Domini 1738.

Gasparo Piatellini
fecit l'Anno 1780
in Firenze. (written)

Casparo
Piatellini
fecit l'Anno 1763.

Piatellini Luigi, Florence. 1789—1821. Son and pupil of Gasparo Piatellini. Best are his 'cellos, which have a very good tone.

Piccagliani Armando, Modena, 1879—1945, exhibited a violin (Stradivari pattern), a viola and a 'cello at Cremona in 1937.

Piccagliani Armando
fecit in Modena
l'Anno 1931

Piccagliani Antonio, Modena, b. July 29, 1914, followed Guarneri del Gesù. Probably son and pupil of Armando P.

Antonio Piccagliani fu Armando
fecit in Modena
l'Anno 19..

Picciati Ippolito, S. Giovanni in Persiceto. 1850—1856. Built violins and contrabasses.

Picinetti Giovanni, Florence. 1677—1682, made lutes and violas and was a skilful master; applied red-yellow varnish.

Gio Picinetti fio
ao 1682. (written)

Picino Carlo, Padua. 1726. Little known.

Picino Giuseppe. Naples, a 19th century manufacturer of guitars and mandolins.

Pieroni Luigi, Gubbio. 1833—1847. He devoted himself more to repairs than to the production of new instruments.

Pierotti Luigi, Perugia. 1787—1833, was perhaps an amateur; indifferent workmanship.

Luigi Pierotti
Fecit in Gubio 1791.

Aloysius Pierotti fecit ano 1787.

Luigi Pierotti fecit in Gubio 1833.

Pietri Pietro, Venice. 1690. Little known violin and lute maker.

Pilotti Giuseppe, Bologna. Born 1784, died 1838. Master, whose works are seldom found.

Pioli Roberto, Cavriago (Reggio Emilia), b. at the same place Aug. 11, 1892 was popular for his guitars.

PIOLI ROBERTO
CAVRIAGO REGGIO-E.

Piotti, Montebello. Montebello, 19th century violin maker.

Piretti Enrico, Bologna, b. Nov. 19, 1911, a productive maker who considered, however, violin making as a side line; he made mostly mandolins. Varnish orange or mahogany.

Enrico Piretti
LIUTAIO
FECE IN
ANNO

Pisani, San Angelo. 1756. Violins with high arching, built of fine wood and coated with a yellow-red varnish; scarce.

Pistucci Giovanni, Naples, b. Feb. 18, 1864 in Naples, was a pupil of Vincenzo Postiglione; good work in the style of old Italian masters.

GIOVANNI PISTUCCI
Napoli 1901

Giovanni PISTUCCI
alunno di Vincenzo Postiglione
fece in NAPOLI anno 19..

RESTAURATO
da GIOVANNI PISTUCCI
Anno 19..

Piva Giovanni, Modena. 1860—1880. A dilettante, who made many violins, but all of inferior quality.

Pizzamiglio Carlo, Sesto ed Unite (Cremona), b. 1914, said to have been, due to unfavourable circumstances, an indifferent maker. Yellow-red spirit varnish.

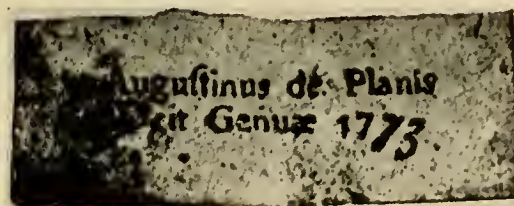
CARLO PIZZAMIGLIO
CORTETANO-CREMONA
FECE IN ITALIA — L'ANNO 1949

Pizzurno Antonio, Genoa. 1760. Violin maker of no particular skill.

Pizzurno Davide, Genoa. 1760, 1763. Probably father and teacher of Antonio. He built, very skilfully, instruments of smaller pattern on the outlines of Amati's model. Narrow edges; delicately finished purfling; small sound-holes in the fashion of Stainer. The large, broad, well-finished scrolls, shaped in the style of Gragnani, are rather deeply cut in a peculiar manner, with protruding ends. He applied a golden-brown varnish. Price 20—25.000 Kč.

David Pizzurnus fecit
Genue Ann. 1763

Plani Agostino de, Genoa. 1750—1778. Bad workmanship; unseemly varnish of a brownish hue; tone without power. Price 8—12.000 Kč.



Planta Ulrico, Florence. 1838. Work lacking the assured touch of a master.

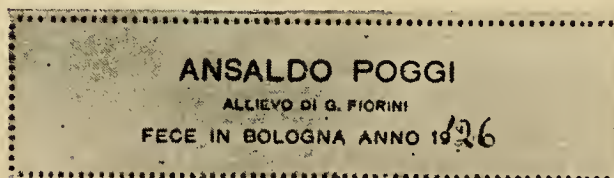
Platner Michael, Rome. 1735—1750. Built, on the patterns of Andrea Guarneri and David Tecchler, instruments of fine wood, with high arching, coated with a golden yellow varnish. The sound-holes and scrolls are delicately carved. Price 25—32.000 Kč, 'cellos far more.

Michael Platner fecit
Romae Anno 1741

Plesber Francesco, see Presbler Francesco.

Plesber Giuseppe, see Presbler Giuseppe.

Poggi Ansaldo, Bologna, b. 1893, perhaps a pupil of Guisepppe Fiorini. Stradivari patterns, yellow-brown, yellow-red or golden-brown varnish. Exhibited at Cremona in 1937 besides an entire quartet, a violin, one viola and one 'cello.



Poggini Milton, Anghiari and Arezzo, a sculptor, made violins of his own model with a peculiar scroll. They are cherished abroad. Varnish of various shades of yellow, orange, red and brown. Marked his instruments also with his initials branded inside. Exhibited a violin and a viola at Cremona in 1937.

A. 1946
Liut. Milton Poggini
Arezzo Anghiari

Poli Giandomenico, Ascoli, 16th century. Very little is known about him.

Poli Giovanni, Milan. 1850—1882. Little known violin maker.

Polis Luca, Cremona. 1751. Good workmanship on the model of N. Amati. He applied lustrous and brightly coloured varnishes.

Politi Enrico, Rome, via Vittorio, b. in Rome June 13, 1885, son and pupil of Eugenio Politi, prolific

master, who won high honours at Cremona in 1949; for a time he worked together with Giuseppe Florini. Guarneri model preferred.



Politi Eugenio, Cremona and Rome. Born May 8, 1853, he died June 9, 1909. He was a disciple of Enrico Cerutti, so good that merchants have provided most of his instruments with faked Cerutti labels.

EUGENIO POLITI
ALUMNUS ENRICO CERUTI
Fecit Cremona anno 1886

Politi Fernando, Rome and Turin, 1882–1928, son of Eugenio Politi; used a red or orange varnish.

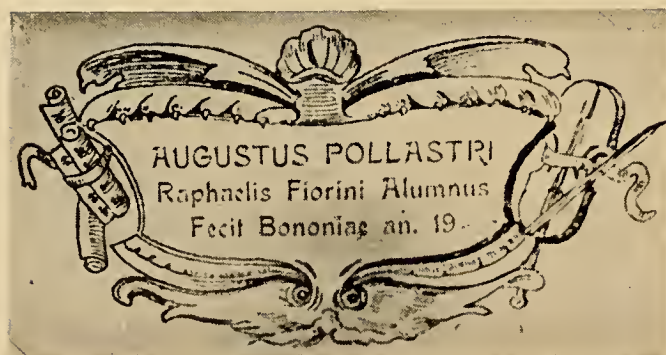
Politi Raoul, Rome b. May 9, 1913, son and pupil of Enrico. Successful even in other countries.

RAUL POLITI
Figlio di Enrico
Fecit Roma — anno 19..

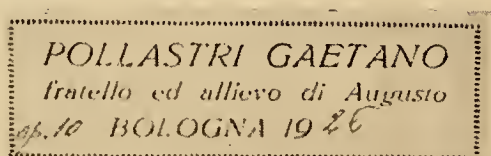
Pollastri Antonio, Modena 1765–1800, probably a brother of Giuseppe Pollastri. Good workmanship.

Antonio Pollastri
fecit Mutinae 1765.

Pollastri Augusto, Bologna. 1900, 1910. Highly skilled pupil of Raffaele Fiorini. Worked on the model of Stradivari and applied red varnish.



Pollastri Gaetano, Bologna, b. 1886, brother and pupil of Augusto Pollastri.



Pollastri Giuseppe, Modena. 1764–1873. His violas and guitars have a rich tone.



Polli Francesco, Guastalla. 1616. Little known master.

Pollusca (Paluška) Antonio, Rome. 1750. To judge by his name as well as according to his work, which is characteristic of the Prague school (by the typically jutting-out corner-edges) he was a Czech. By his good workmanship he belongs to the best Roman violin makers of his time. He worked on the whole according to Tecchler (scrolls and broad upper part of violins) and may have been the latter's assistant. He applied a yellow-red varnish. Price 12.000 Kč. and more; rare.

Polverino Rinaldo, Ferrara. 1467. Lute maker.

Pontiggio Vittorio, Como. 1853. Little known.

Ponzi Giulio, Milan. 1850. He worked very well in the style of various old Italian masters.

Popella, Naples. 17th century. Little known master.

Portoghese Francesco, Rome. 1616. Lute maker.

Posta Cristofano, Milan, 1666. Worked on the model of Gasparo da Salò, but with less success. Instruments of historic interest.

1666

1. settembre in Milano
da capo di contrada larga
ne la bottega di Christofano Posta.

Postacchini Andrea, Fermo, b. Dec. 30, 1786 in Fermo, d. Feb. 3, 1862. Careful workmanship. He imitated with skill J. Guarneri del Gesù and used good wood for the belly and back, which he made rather thick in the middle part. The arching and the edges are somewhat flat, the purfling well finished, the scrolls carved in a delicate manner. He applied mostly a red, sometimes also red-yellow or red-brown varnish. Price 16.000 Kč. but it is constantly rising, for his instruments have lately aroused great interest.

Andrea Postacchini Amici filius
fecit Firmi, anno 1810, opus..

Postacchini Andrea II., Fermo. 1810–1857. Andrea's son who worked, however, on the model of Amati. His instruments are distinguished by flatter arching, careful workmanship, orange, yellow-red ('cellos) or brown varnish. Price ca 16.000 Kč.

Postacchini Rafaele, Fermo, b. Apr. 16, 1823, d. Apr. 1, 1892, son of Andrea and his assistant. Though

eclipsed by his father, whose labels he seems to have used for a long time, he should nevertheless pass for a good master.

Andreas Postacchini Firmanus fecit
sub titulo S. Raphaelis Archang. 1854

Postiglione Vincenzo (I), Naples, beginning of the 19th century, perhaps father, or grandfather, of Vincenzo II. But few works are known.

Postiglione Vincenzo (II), Naples, 1835 – May 30, 1916, son or grandson of Vincenzo P. (I). One of the better Neapolitan masters of the 19th century, whose instruments are frequently on the market. Good workmanship on the patterns of Stradivari and Guarneri.

Vincentius Postiglione me Fecit Nea-
poli Anno.
1875.

Vincentius Postiglione me fecit
Neap. 1875.

Pozzini Gaspare, Brescia. 1691, 1699. Worked well on the model of G. P. Maggini. Price 20.000 Kč.

Praga Eugenio, Genoa. Born Apr. 14, 1847, d. 1901. Pupil of Nicolo Bianchi. Built good instruments in the style of Guarneri and Stradivari. He applied a yellow varnish. Price 12.000 Kč. and more.

Eugenio Praga
fece Genua Anno....

Pratasini Giovanni, Turin. 1780. Mandolin maker.

Presbler Francesco, Milan. 1730–1773. Worked in company with his son. He made chiefly mandolins.

Francesco Plesber
in Milano
nella contrada della Dogana
al segno del Sole 1773.

Francesco Plesber, e
Giuseppe figlio
in Milano
nella Contrada della Dogana
al Segno del Sole 177.

Presbler Giuseppe, Milan. 1760–1801. Son of Francesco Presbler, his pupil and successor. Built lutes and mandolins. A 14-stringed lute of his making is known.

Giuseppe Presbler
in Milano
nella contrada della dogana
all insegno del sole 1796.

Pressenda Gian Francesco, Alba, Carmagnola, Turin, Born Jan. 6, 1777, d. Sept. 11, 1854. Humble musician, then, finding he could make his living as violin maker (after trying other professions) he grew to become one of the greatest masters of the century. Son of Raffaele Pressenda and pupil of

L. Storioni. Excellent workmanship on Stradivari's model of low arching. The sides of his instruments are somewhat higher. After 1820 he worked in Turin, (previously, in 1814, at Alba, then at Carmagnola). He used good and beautiful resonant wood, especially fine maple-wood. The sound-holes and scrolls are cut in exemplary fashion. He applied his exquisite yellow, brown-yellow, brown or deep red varnish on a thin ground coat which was coloured and soaked into the soft pine-wood belly, so that it appears somewhat darker than the back of the instrument. The curl of his maple-wood plates offers a delightful sight. We have not seen enough of his genuine instruments to maintain positively that he was a greater master than his teacher L. Storioni, but one instrument submitted to us in 1949 fully corroborates this opinion.

A much admired and imitated master; even creations of very good violin makers (especially those of G. A. Rocca) were often marked with labels bearing his name. The tone of his instruments is rich, mellowly sensual, carries wonderfully and is sometimes even aggressive. Price above 80.000 Kč, constantly rising.



Pressenda Raffaele, Turin ca 1790, according to Lüttgendorff, violin maker. René Vannes doubts his existence, at least as maker.

Pucci Dante, Florence, b. 1876 in Perugia, guitar and violin maker.

Puccini Eligio, Emboli, b. 1900. Stradivari pattern.

Puppati Francesco, Udine. Born at Udine on Nov. 31, 1838. A violin virtuoso who began to build violins in 1880, on the model of Stradivari. Very good tone.

Puzzini Ben., Rome 1876. Mandolin maker.

R

Rabaglietti Antonio, Verona. 1652. He was violin and lute maker, but none of his instruments survive.

Rabatta Carlo Antonio. 1707. Little known violin maker; it is not even known where he worked.

Raccoris Nicolo, Mantua. 1760. Instruments of average quality, coated with red-brown varnish.

Ragona Pietro, Palermo. 1840. Guitar and mandolin maker.

Railich Giovanni, Padua. 1672, 1678. Instruments of the flat Florentine type, coated with yellow varnish. He was the teacher of Math. Klotz, whose journeyman's certificate bears the signature Zuane Railihe.

Giovanni Railich Lantaro in Padova

Railich Matteo, Brescia. Born about 1614, died after 1655. Son of Andrea and brother of Pietro Railich. He built lutes.

Railich Pietro, Venice, Padua. 1644–1670. Son of Andrea and brother of Matteo. He worked in Venice till 1655, in Padua from 1655 till 1670. The arching of his instrument is somewhat high, the good brown-red varnish has darkened and appears today black-brown.

Pietro Railich
alla Givia Venetia 1644.

Pietro Railich
Al Santo in Padova 1655.

Ramolo Giovanni, Rome. 1626. Lute maker, who came to Rome from Genoa.

Ramusio Giovanni, Turin. 1779. Lute maker, violin and mandolin maker of minor importance.

Ranaldi Antonio, Naples. 1848. Mandolin maker.

Ranta Pietro, Brescia. 1733. Worked on the model of N. Amati, but his work is not good. He applied a yellow-brown varnish, or, to be more exact, brown varnish on yellow ground. Price 10.000 Kč.

Raphael, Brescia. 19th century. Little known violin maker.

Raphanelli, Brescia. 1652–1700. Worked on the model of G. P. Maggini and coated his instruments with a brown varnish. The instruments are rather thin in wood. The tone is of medium quality and, accordingly, the price is not high.

Rastelli, Genoa. 1822. Mediocre violin maker.

Rasura Vincenzo, Lugo. 1785. Very few of his works are on record.

Rauser Sebastian, Verona. 1590–1605. Good lute maker, perhaps of German origin (Rauscher).

sebastian rauser in verona 1605.

Ravanelli, Brescia, see *Raphanelli*.

Ravena Gio Battista, Lavagna, 19th century.

Ravizza Carlo, Milan, b. 1882, instrument maker and repairer.

Raynaldi Antonio, called "Simonetta", Langres, Rome. 1517. Ancient lute maker.

Razzoli Felice, Villa Minozza (Modena). 1880. He was a good master and violins by him have attained good prices. Applied brown-red varnish.

Realli Cosma Battista, Parma. 1667. Built instruments of medium quality; applied a brown varnish.

Cosmo Battista Realli
in Parma 1667.

Rechardini Giovanni, called "Zuane", Venice. 1605, 1609. Lute and violin maker. The spelling on the labels varies and the instruments are not always beyond doubt. Zuane Rechardini di Venezia all'insegna del Basso 1605.

Rechardini Pietro, Venice. 1617. Worked on the pattern of Amati; used good wood; applied a golden-red varnish; took a rather high arching; made good scrolls and sound-holes. The instruments have a good tone.

Rechardini Pietro. 1860. Little known violin maker.

Reggiani Francesco, S. Martino d'Este (Modena). 1836. Little known violin maker.

Regonini Domenico, Ostiano (Cremona), b. Jan. 29, 1929.

Regina Giacomo. 1708. Little known.

Remondini Andrea, Bologna. 1720–1723. Good work and good tone. Price according to beauty and merit of instrument.

Renisto, Cremona (no Christian name). The first word used to be explained as standing for "revisto" (revised); the true label having got lost, it passed for a name. The work being on the pattern of Carlo Bergonzi, "Renisto" was then said to have been Bergonzi's pupil. The first "Renisto" may have been an error, but the further ones were certainly fakes.

Reynaldis Francesco (de), Florence ca 1508, ancient lute maker. One guitarrone is known.

Franciscus de Reynaldis 1508.

Ricci Luigi, Naples 1898. Mandolin maker.

Riceverti (Ricevuti) Aurelio, Florence. 1650. Good violin maker, according to Valdrighi.

Richardini Pietro, see *Rechardini*.

Richter, Modena 1808. Violin and guitar maker.

Ricolazi Davide, Cremona. 1740. Almost unknown.

Ricolazi Ludovico, Cremona. 1729. Little known.

Ricolazi Nicolo, Civitavecchia. 1759. Worked on the pattern of G. C. Gigli. Built high-arched violins with broad purfling. The back is of one piece, the sound-holes beautifully cut. He applied a yellow varnish. Instruments of fairly good tone.

Nicolo Ricolazi Civitavecchia
1759

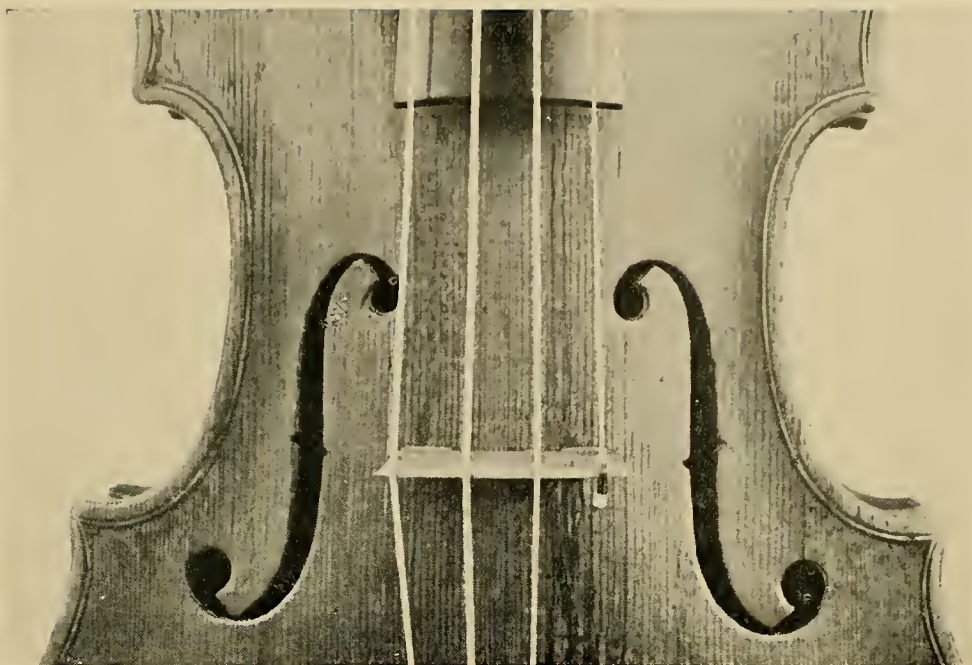
Ricordi Giovanni, Milan, d. March 15, 1853.

Giovanni Ricordi Milano.

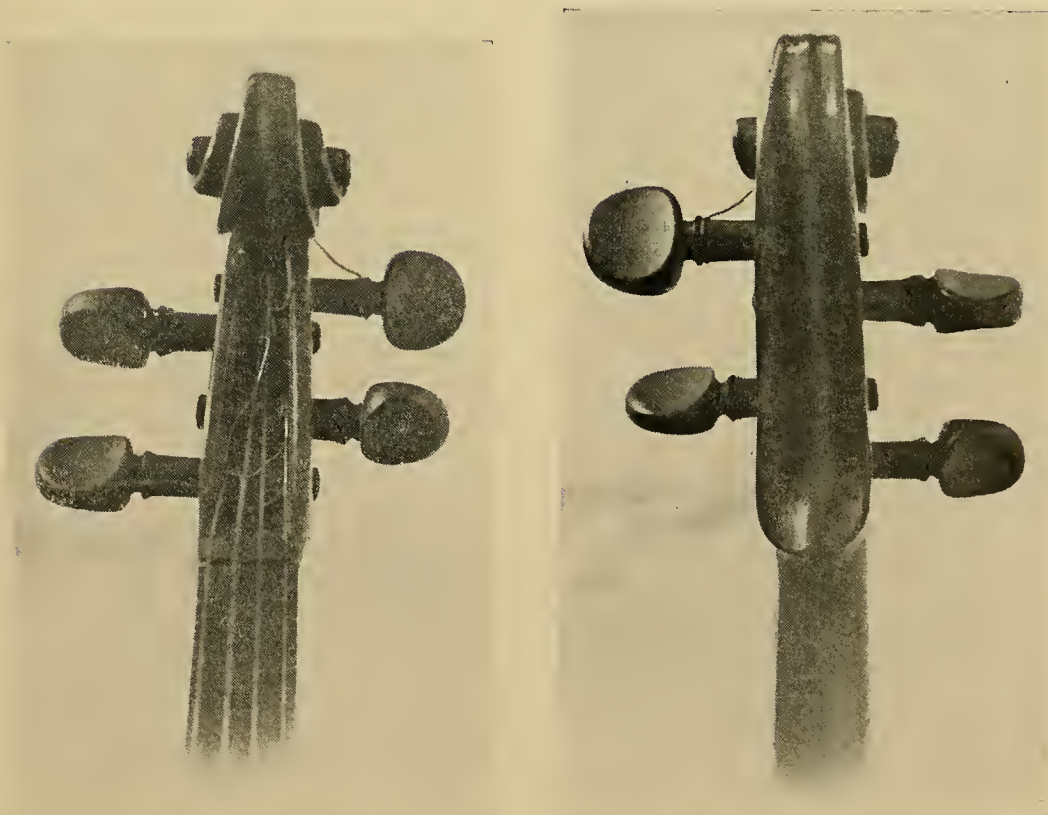
Righi Antonio, Modena, 1817. Self-taught maker who built fairly good contrabasses.

Antonius Righi tinctor
filius Ambrosii, fecit Mutinae, anno 1817.

Rinaldi Celeste, Modena, 1878. Violin maker, mediocre workmanship.



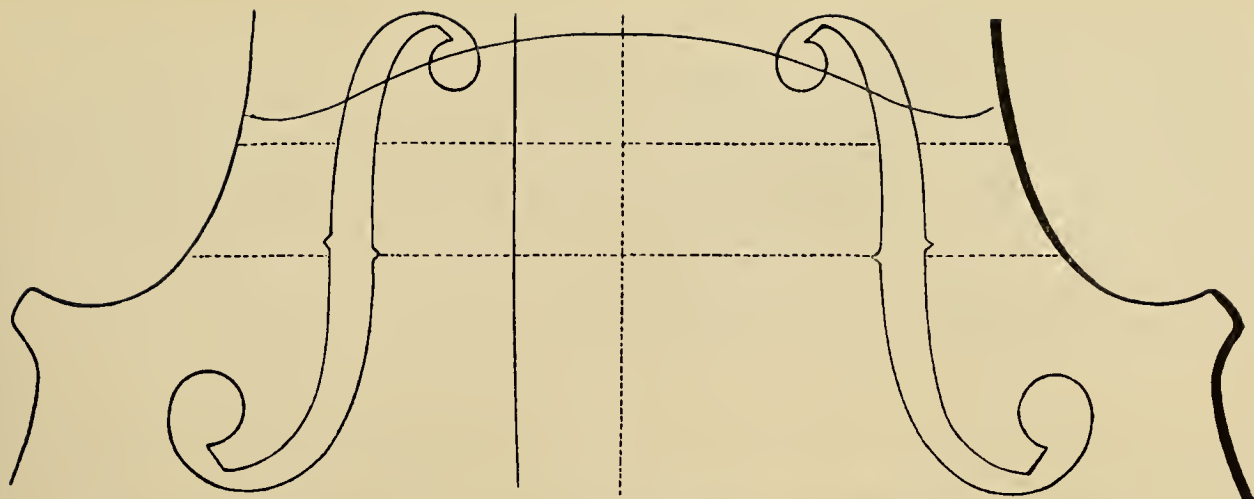
225. Santino Lavazza, Milano, 1634



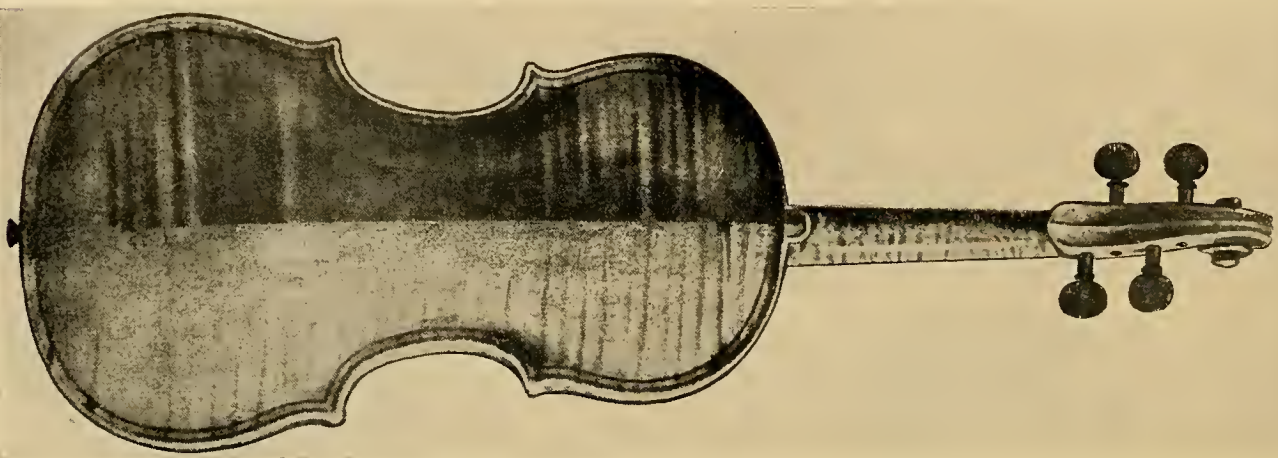
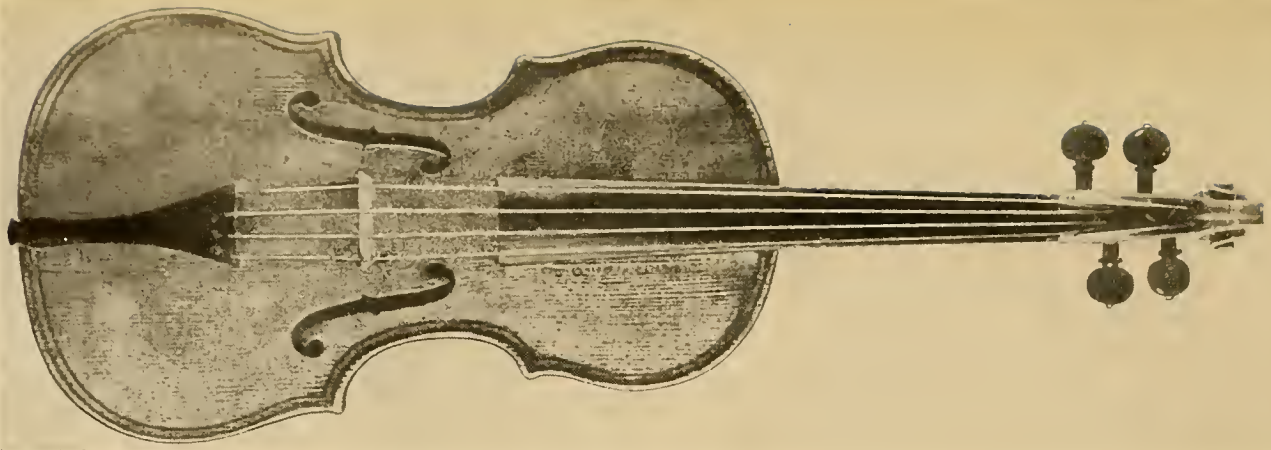
226. Matias Leb, Piacenza, 1775



227. Matias Leb, Piacenza, 1775

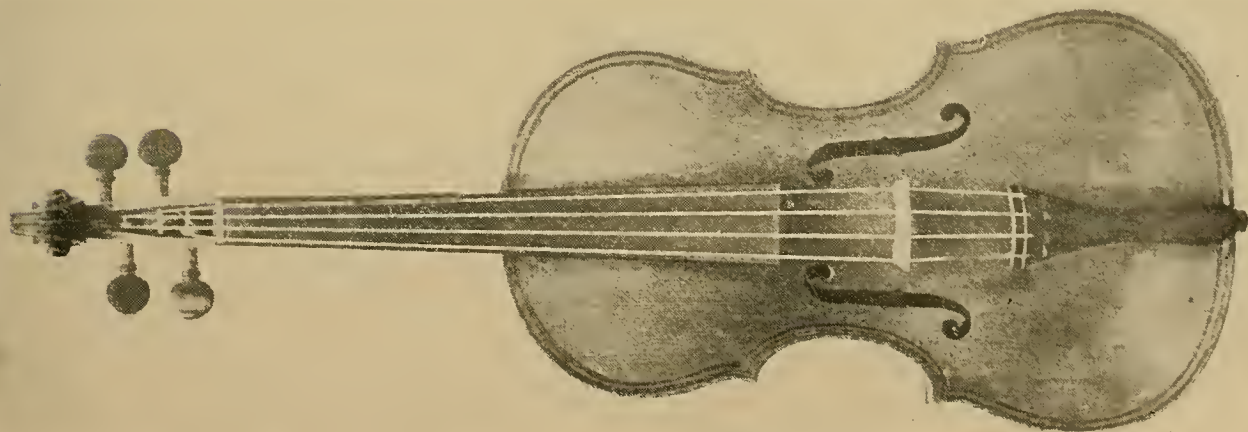
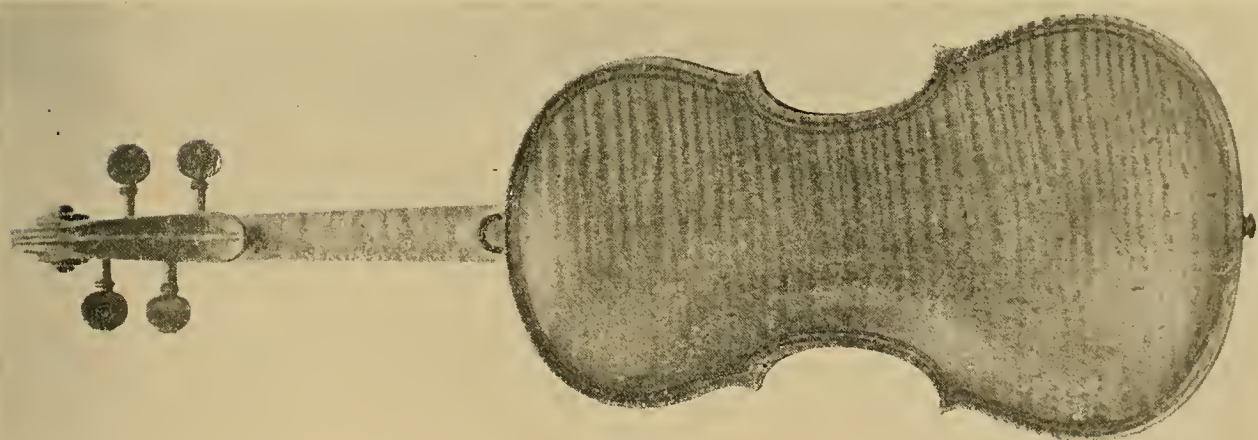
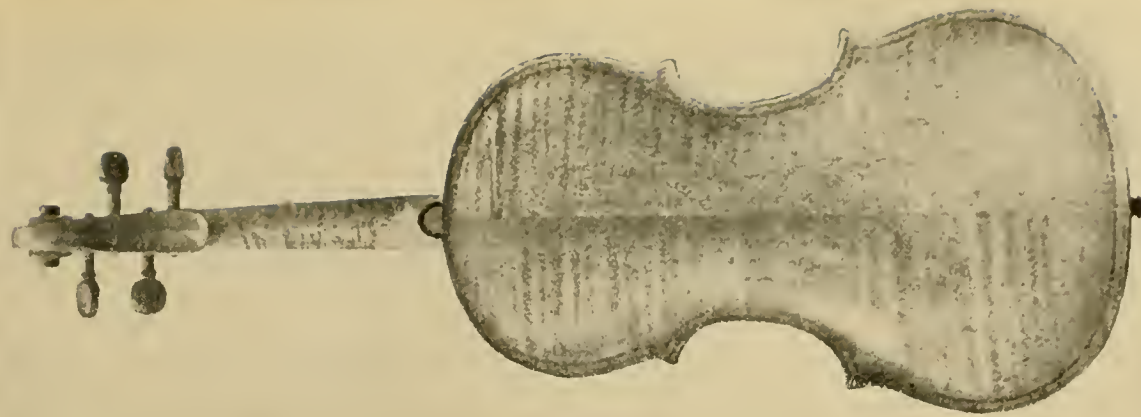


228. Giovanni Paolo Maggini, Brescia



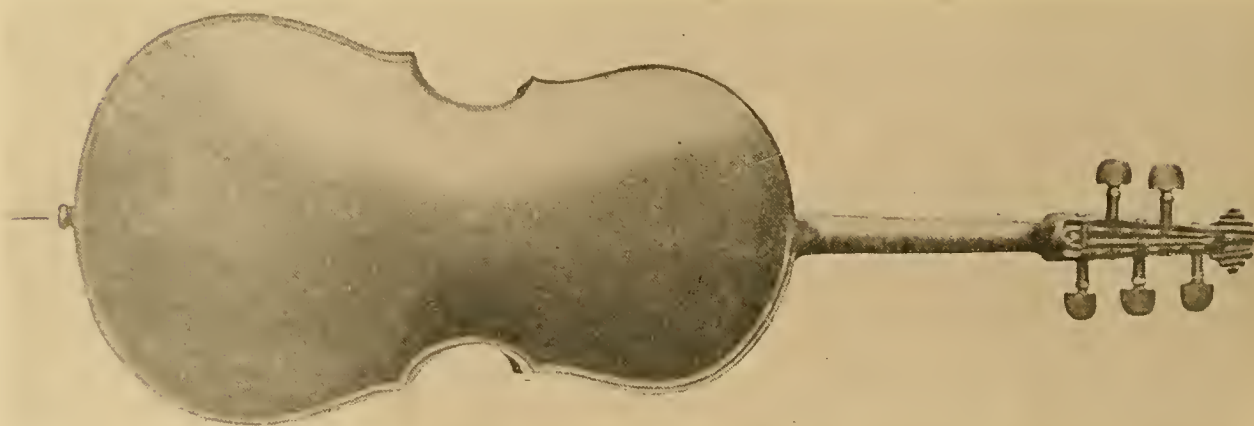
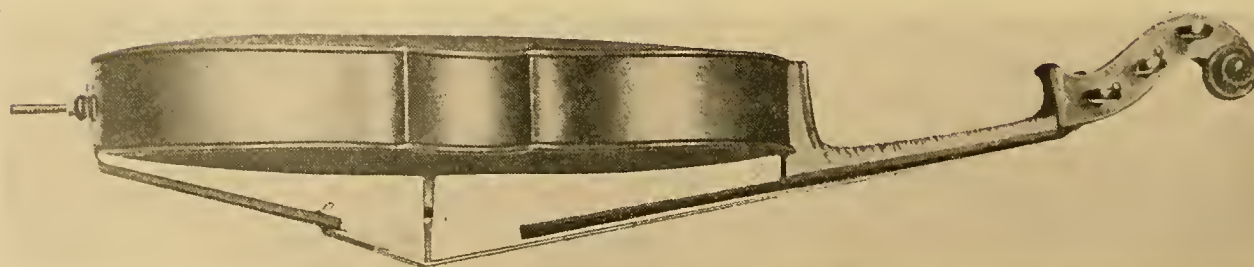
229. Giovanni Paolo Maggini, Brescia

230. Giovanni Paolo Maggini, Brescia

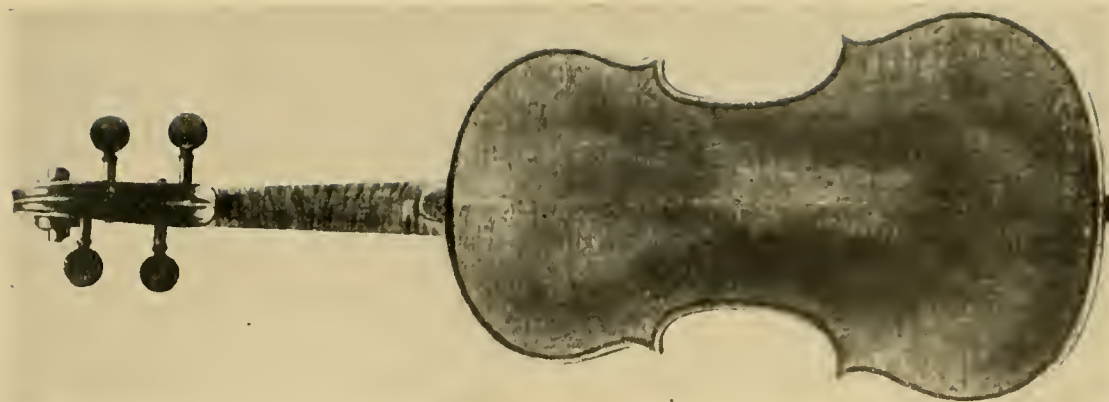


232. Giovanni Paolo Maggini, Brescia

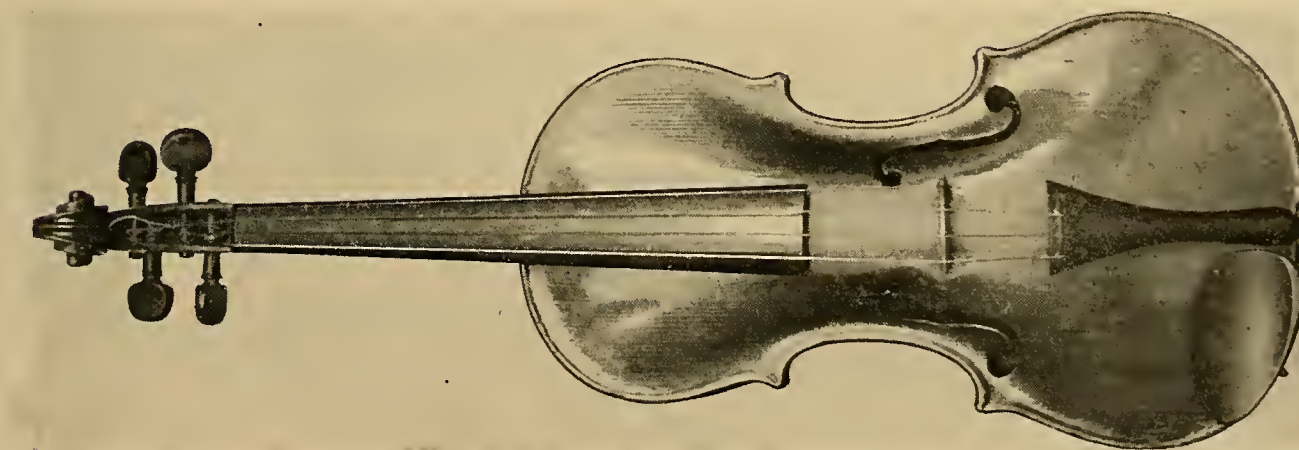
231. Giovanni Paolo Maggini, Brescia



233. Giovanni Paolo Maggini, Brescia



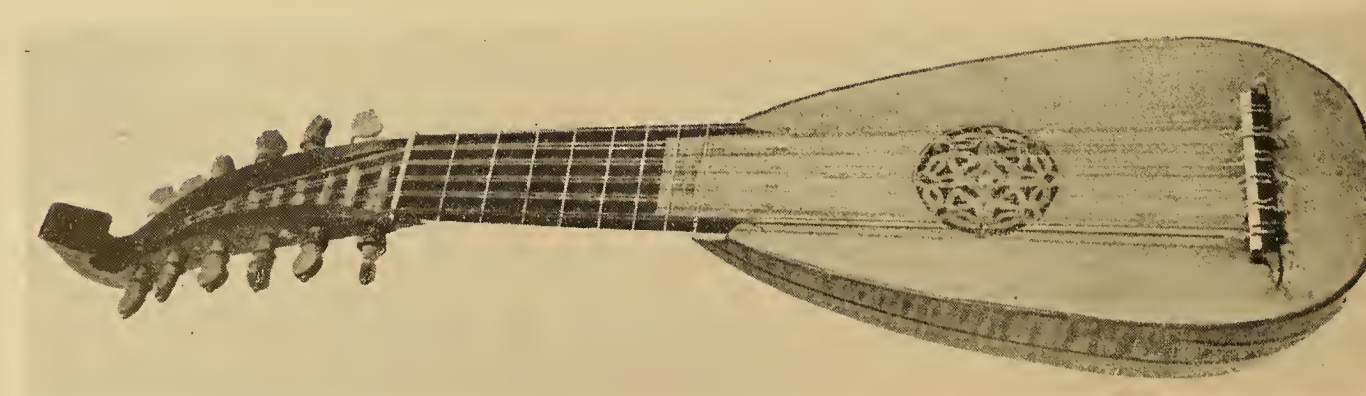
235. Petrus Joannes Mantegatia, Mediolani, 1732



234. Giuseppe Mandotti, 1755



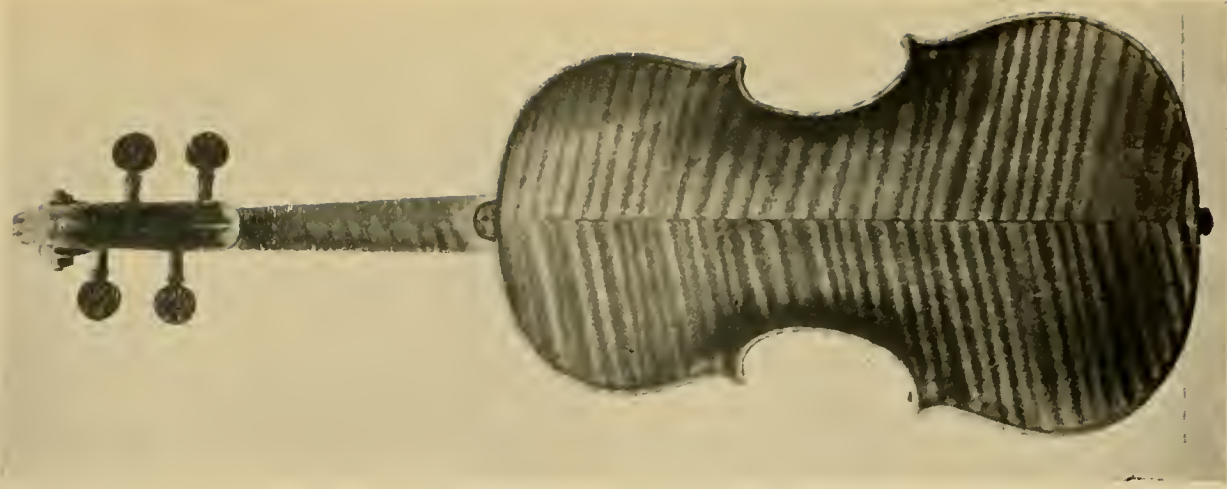
236. Gregorio Montade, Cremona, 1620



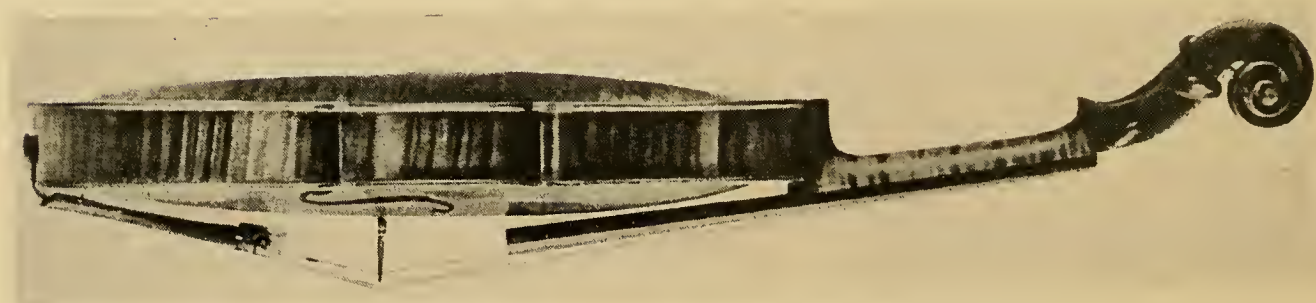
237. Joseph Molinari, Venetiis



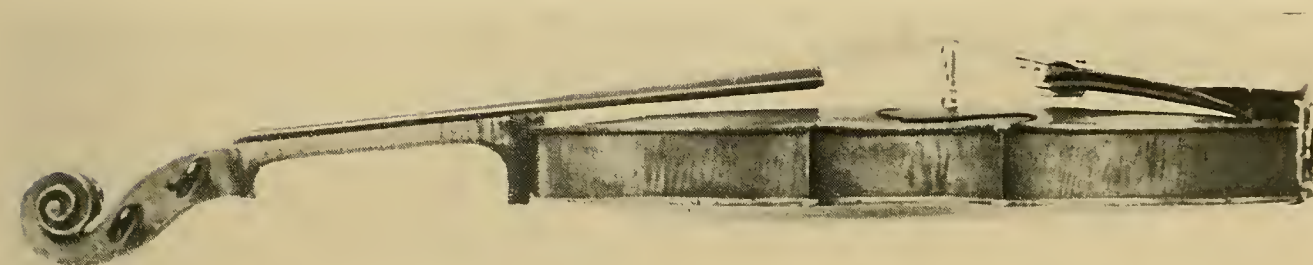
238. Dominicus Montagnana, Venetiis, 1733



239. Dominicus Montagnana, Venetiis, 1737



240. Dominicus Montagnana, Venetiis, 1740



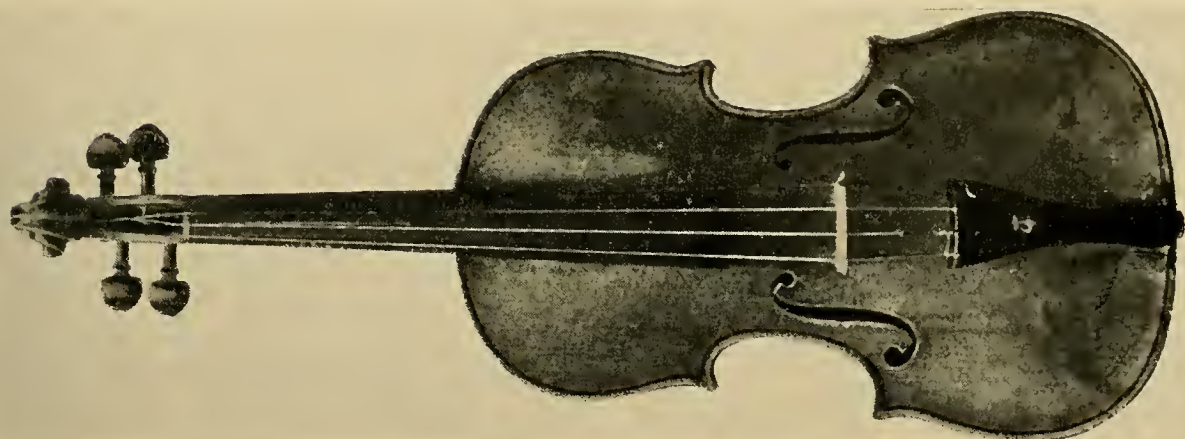
241. Joseph Odoardi, Pieno



242. Joseph Odoardi, Piceno



244. Vincenzo Panormo, 1800

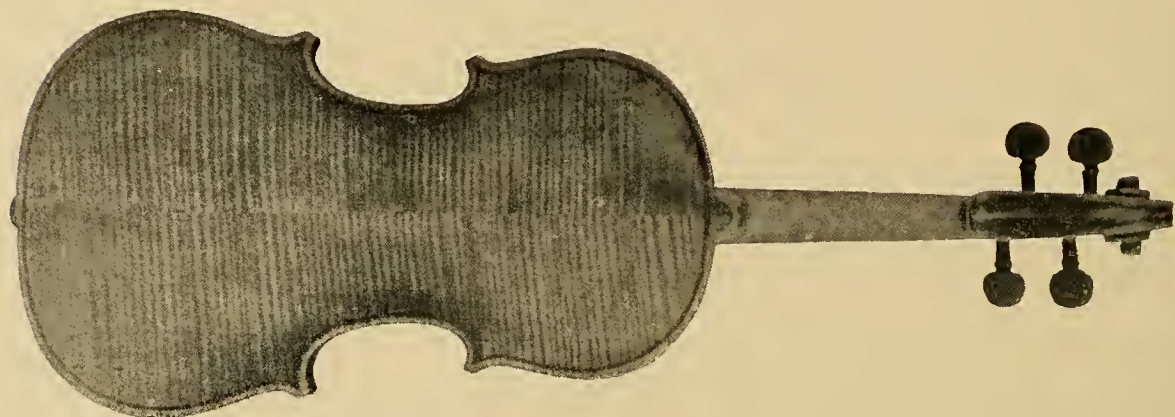


243. Joseph Odoardi, Piceno. 1778



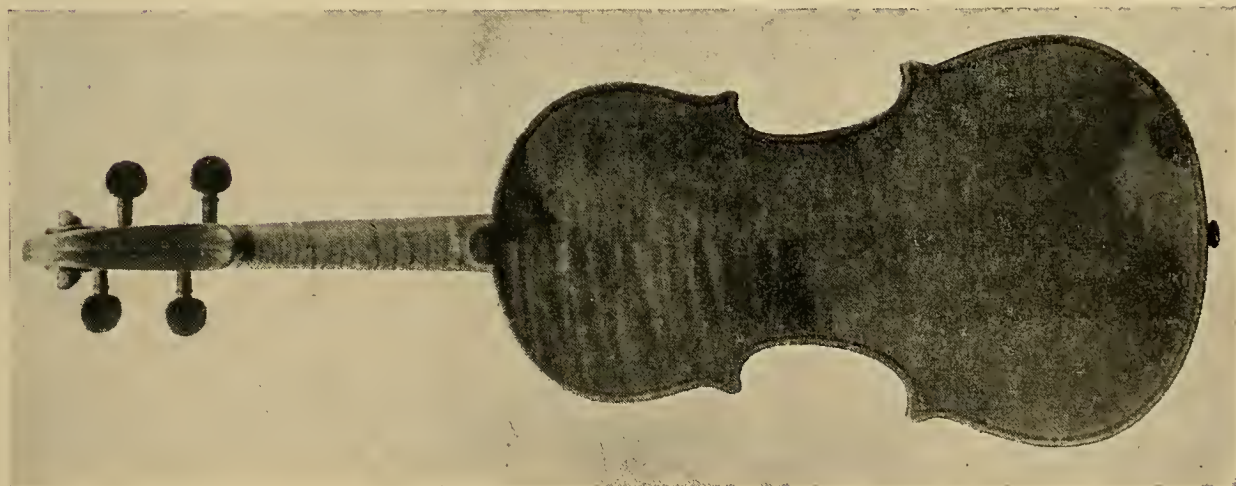
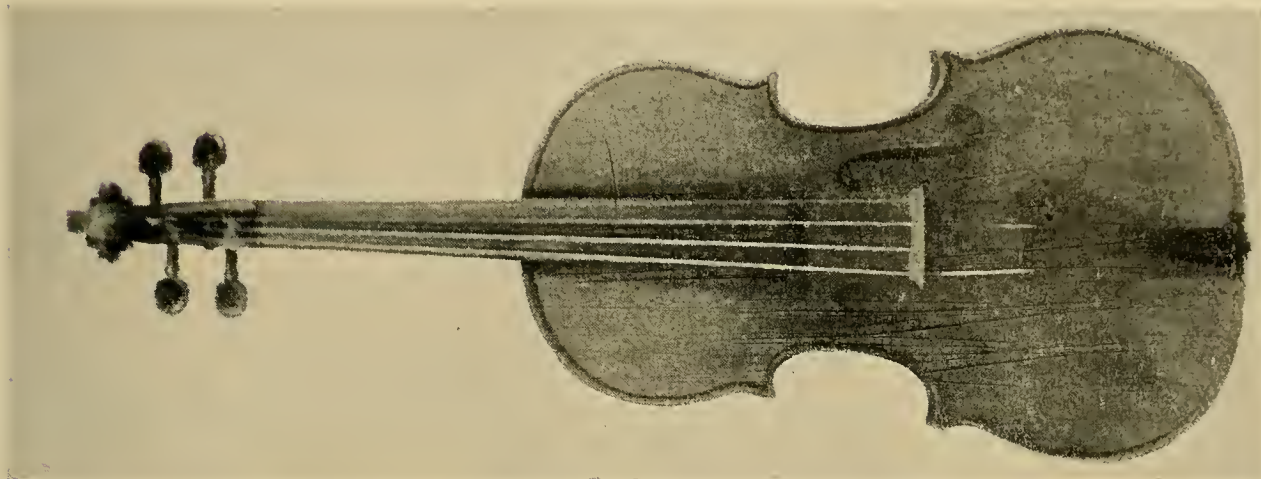
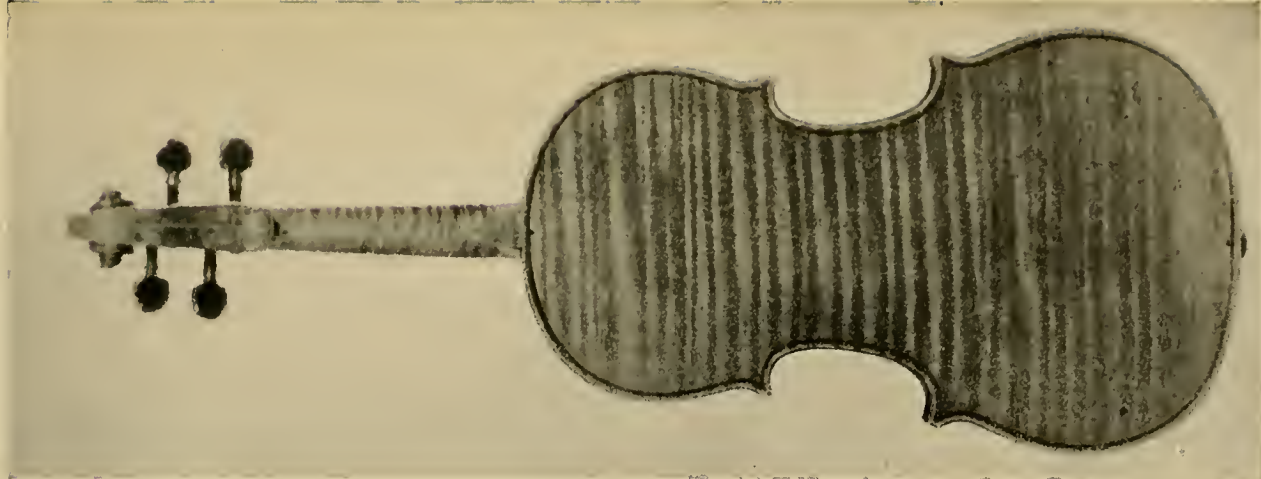


245. Vincenzo Panormo



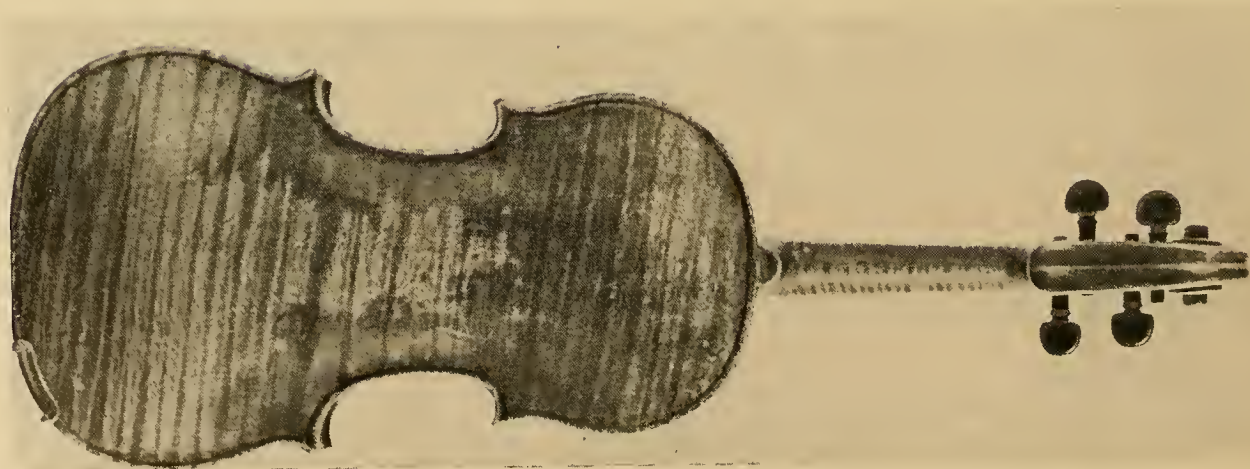
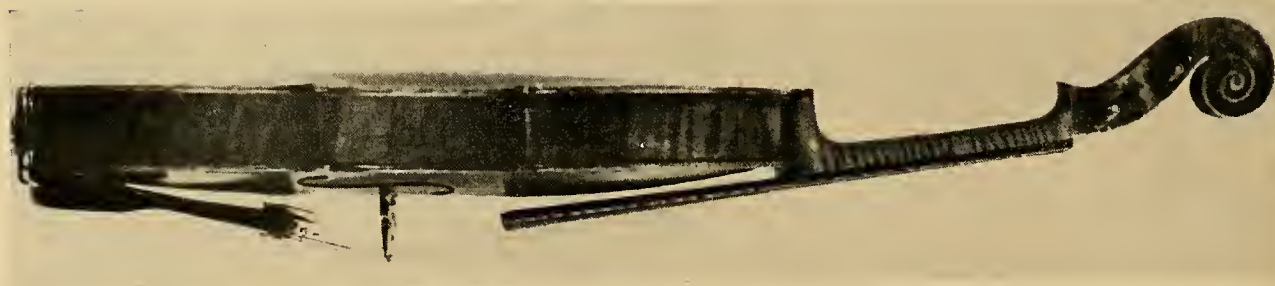
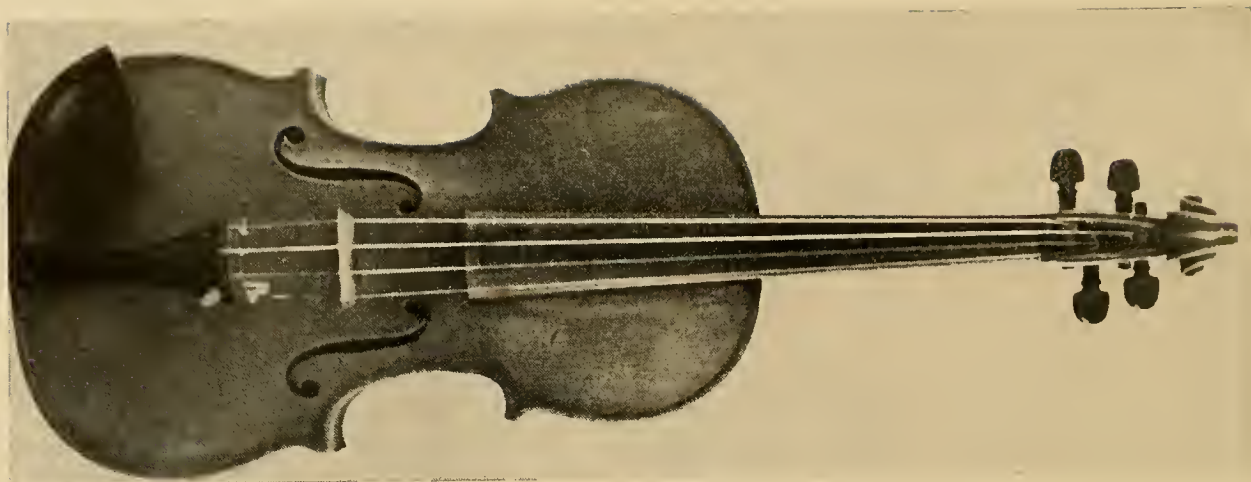
246. Antonio Pazarini, 1732





247. Andrea Postacchini, Fermo, 1814

248. Joannes Franciscus Pressenda, Taurini, 1831



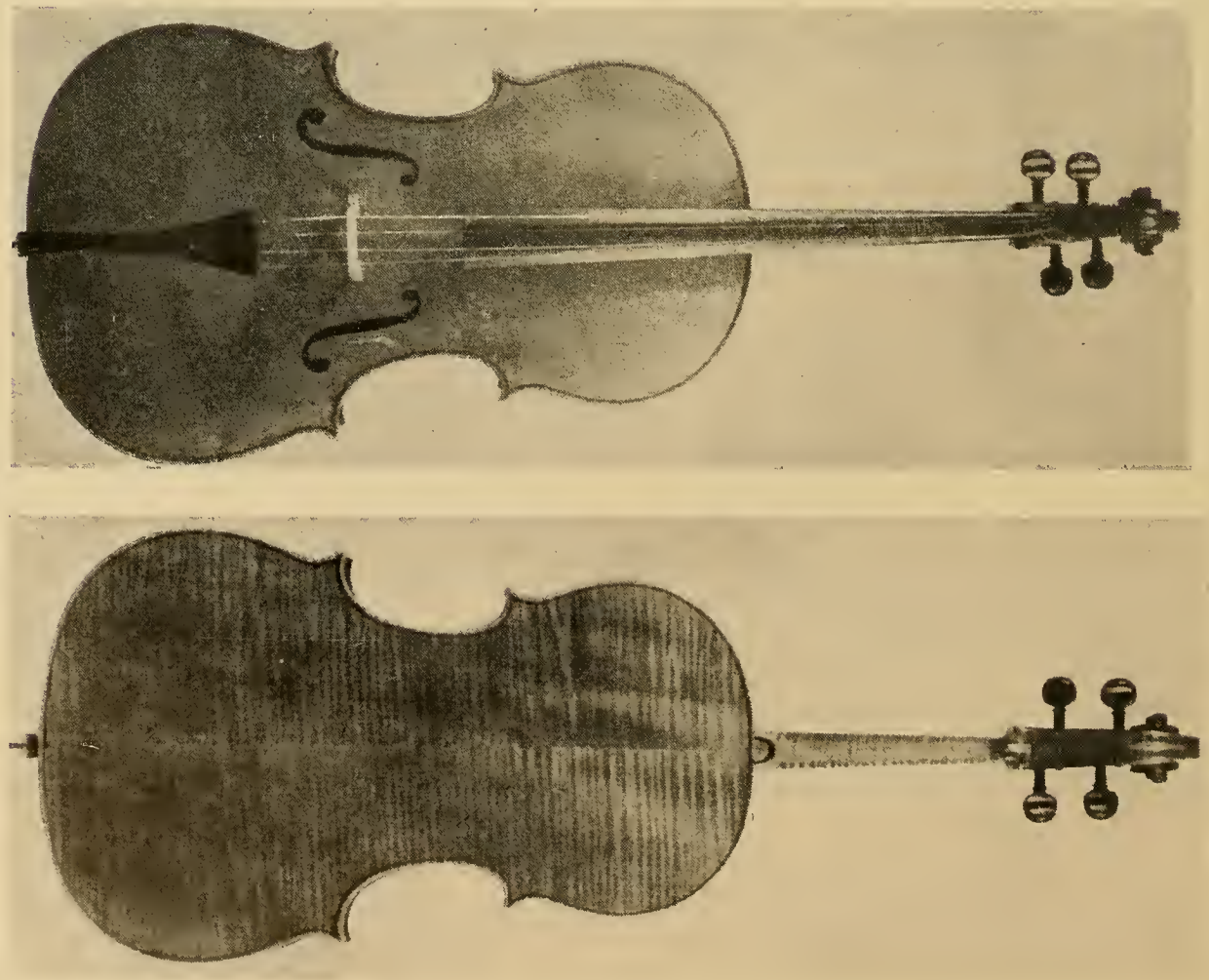
249. Joannes Franciscus Presenda, Taurini



250. Joannes Franciscus Pressenda, Taurini



251. Joannes Franciscus Pressenda, Taurini, 1832



252. Cello: Joannes Franciscus Pressenda, Taurini

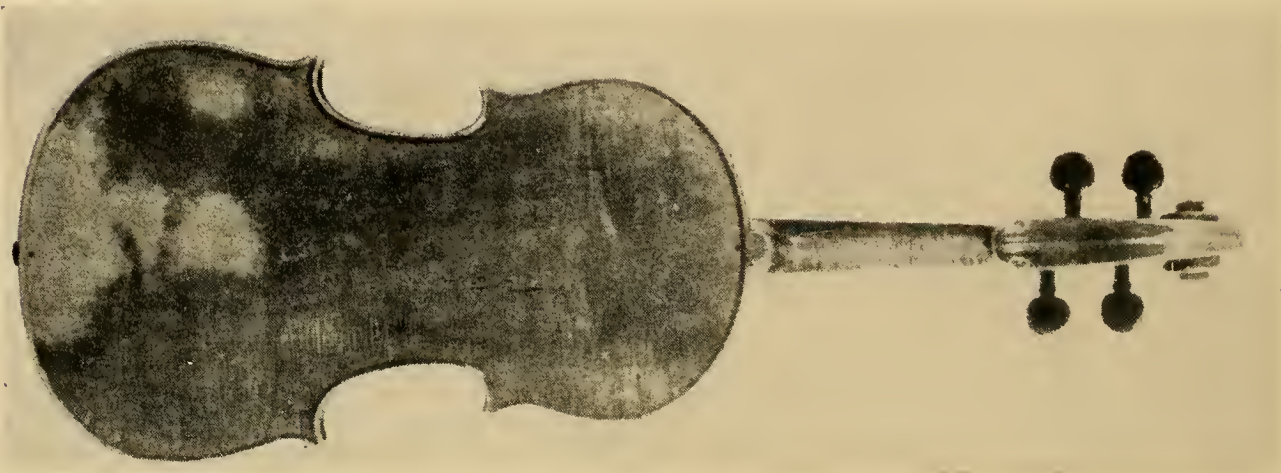


253. Joannes Franciscus Pressenda, Taurini, 1832



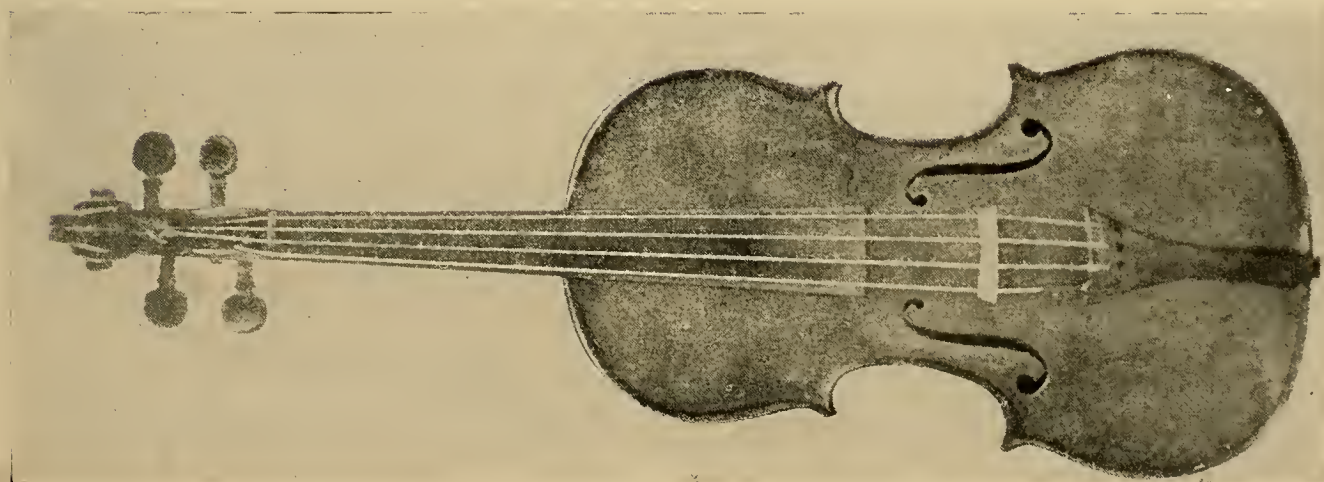
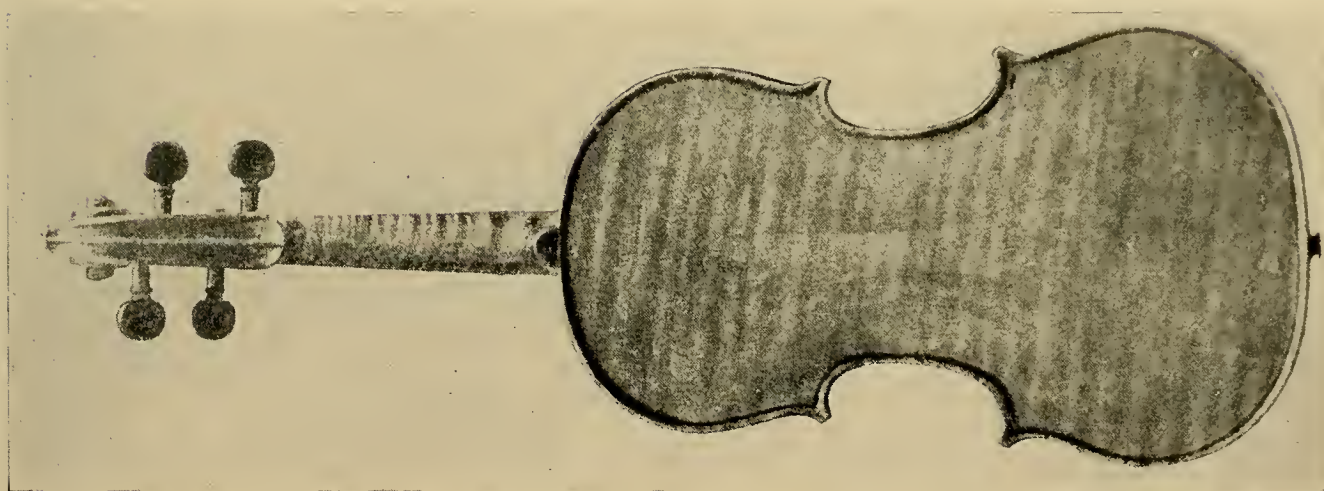
254. Joannes Franciscus Pressenda, Taurini, 1840



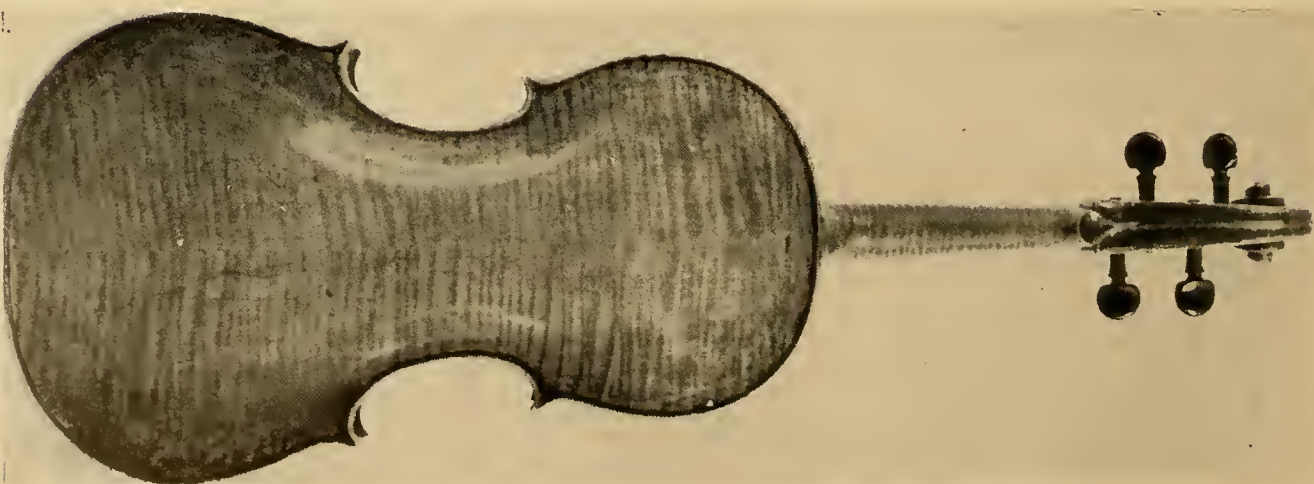
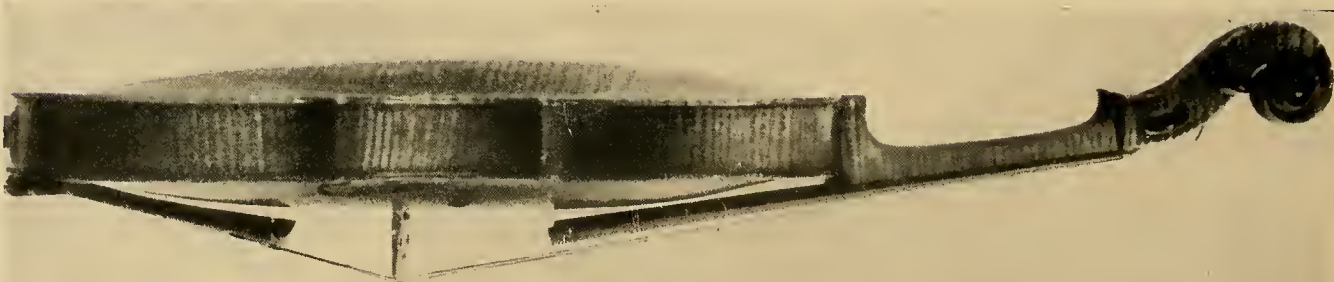
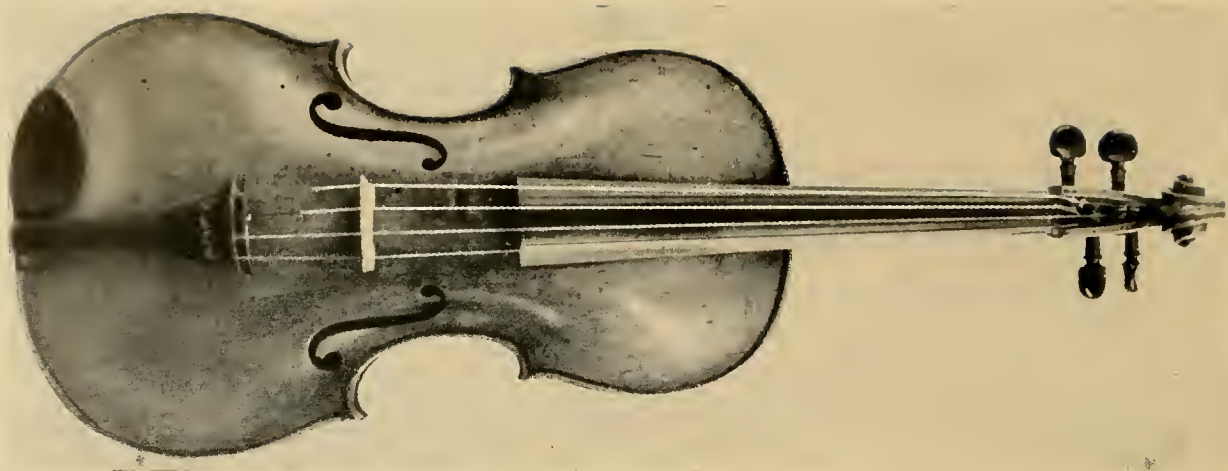


255. Giacomo Rivolta, Milano, 1822

256. Joseph Antonius Rocca, Taurini, 1851



257. Joseph Antonius Rocca, Taurini, 1832



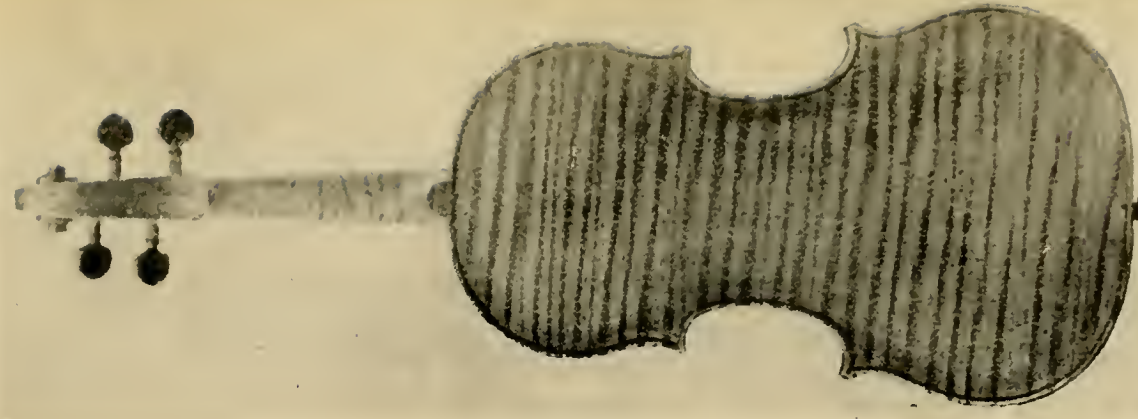
258. Viola: Giovanni Battista Rogeri, Brescia

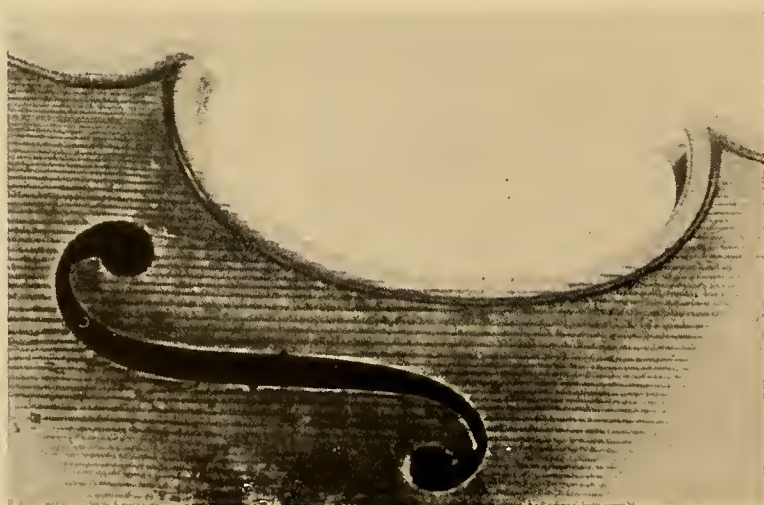


259. Cello: Giovanni Battista Rogeri, Brescia

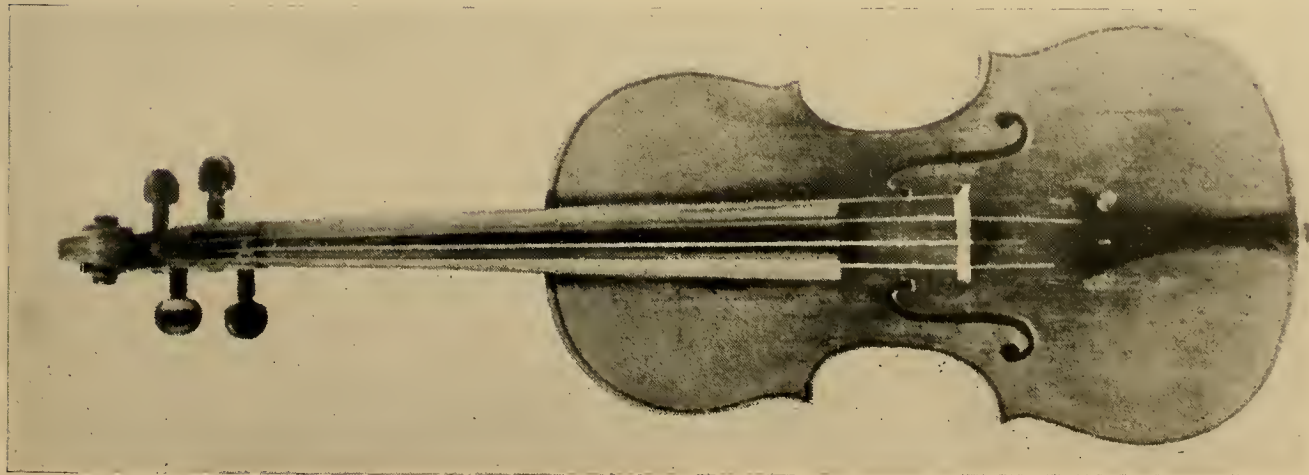


260. Giovanni Battista Rogeri, Brescia, 1704

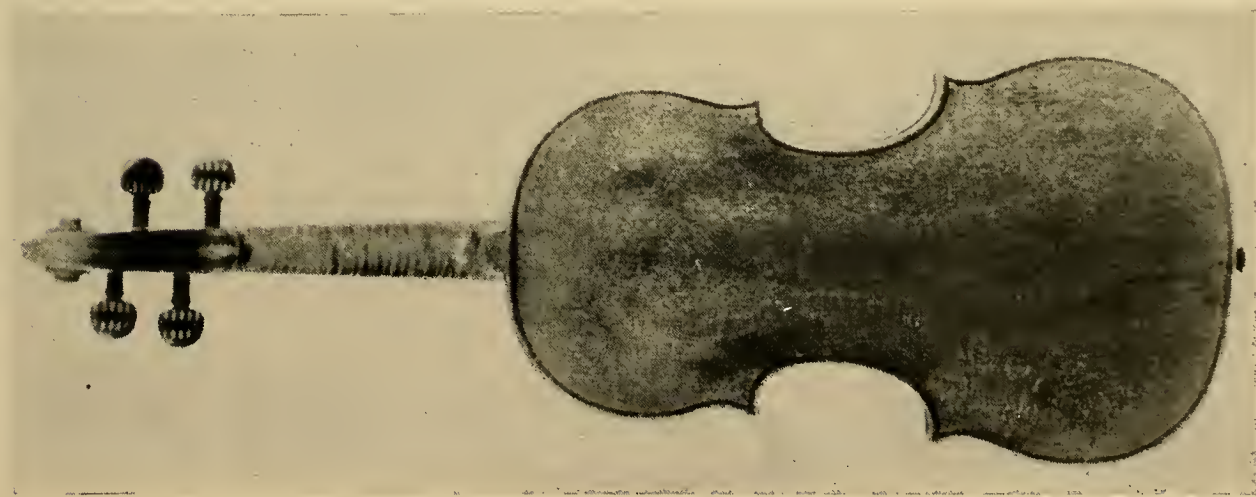




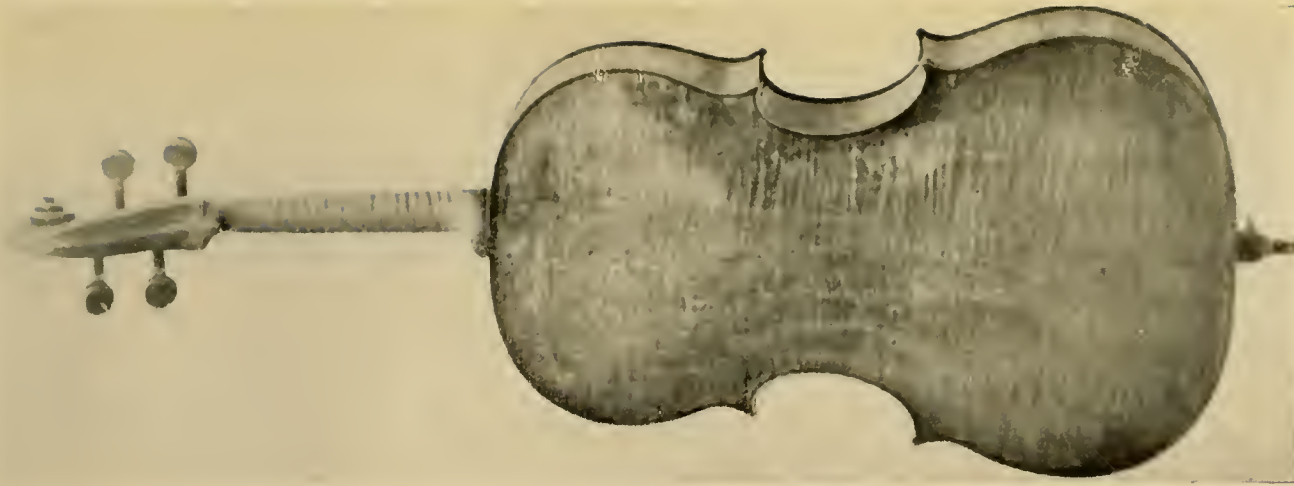
261. Giovanni Battista Rogeri, Brescia, 1712



262. Pietro Giacomo Rogeri, Brescia, 1707



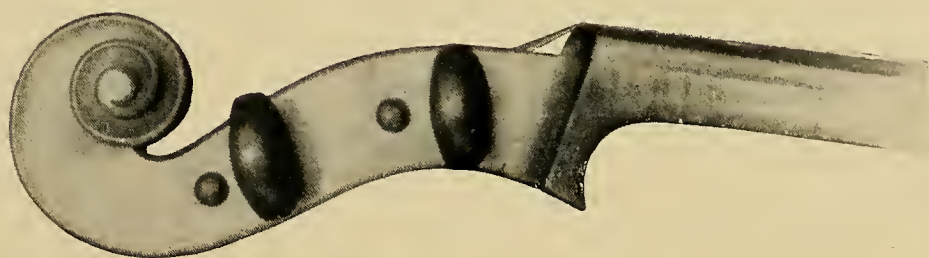
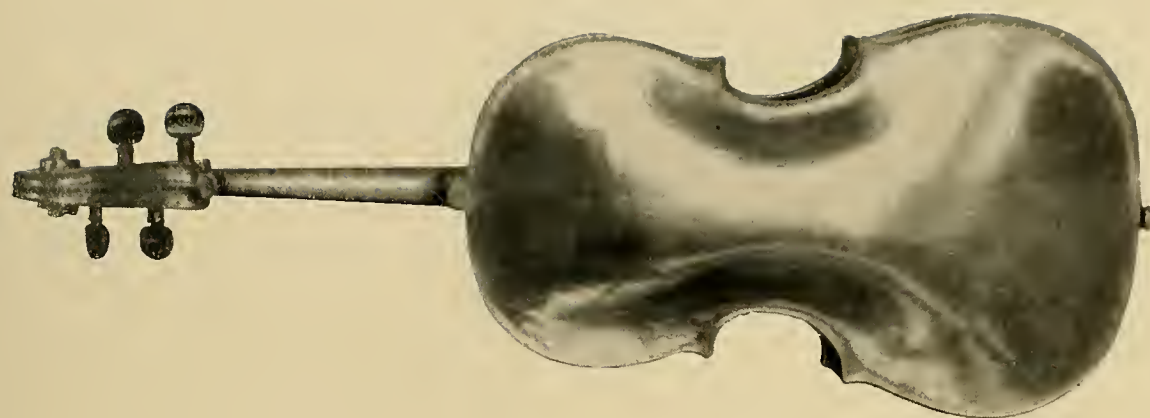
263. Cello: Pietro Giacomo Rogeri, Brescia, 1734





264. Antonio Ruggeri, Cremona, 1723

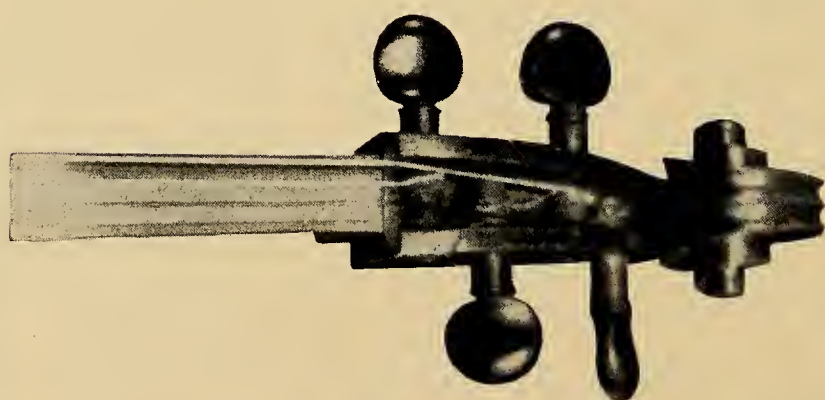
265. Francesco Ruggeri detto il Per, Cremona



266. Cello: Francesco Ruggieri detto il Per, Cremona, 1678

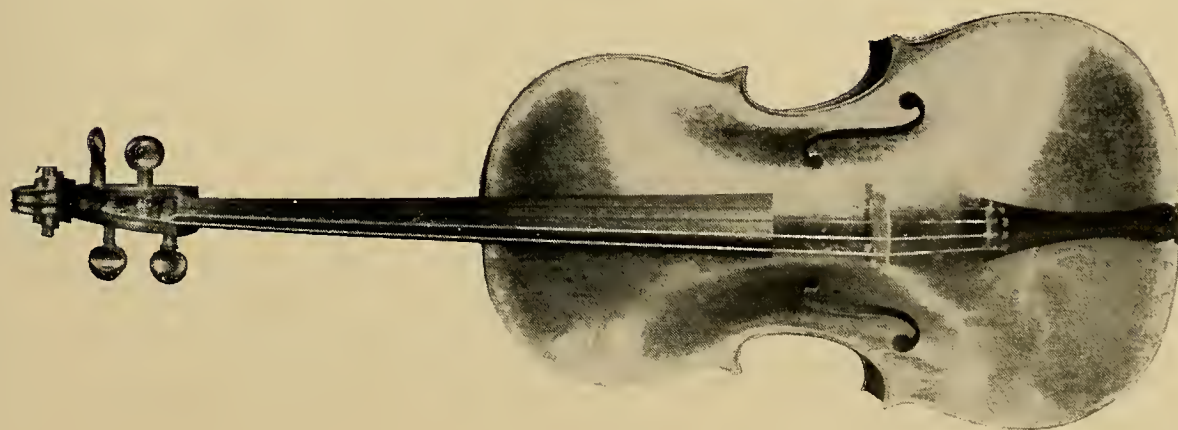
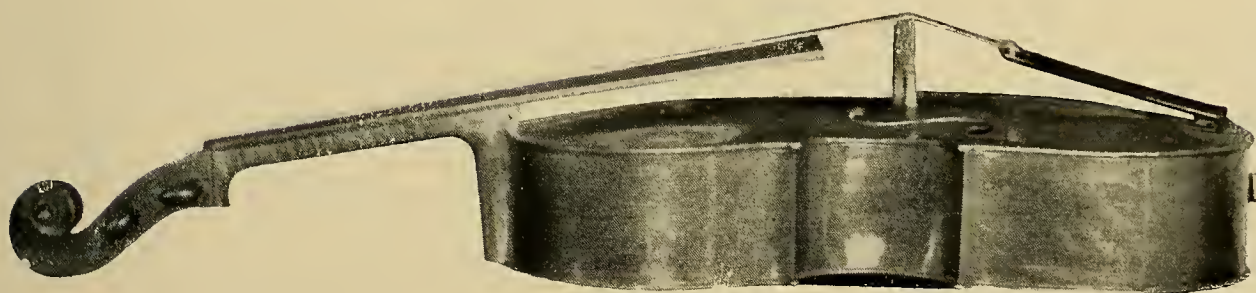


267. Francesco Ruggieri detto il Per, Cremona, 1691

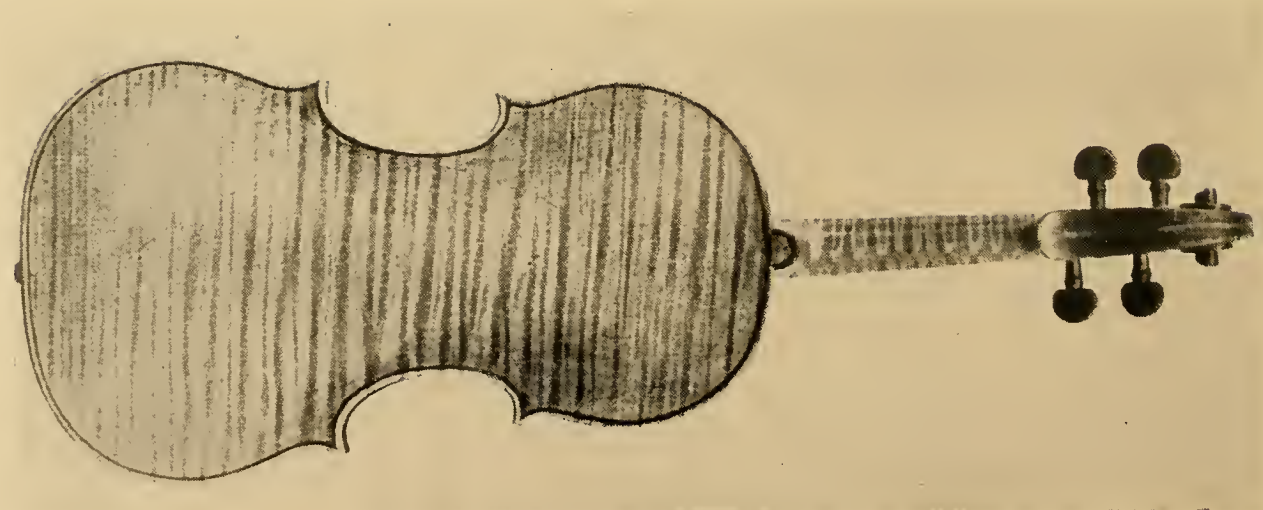
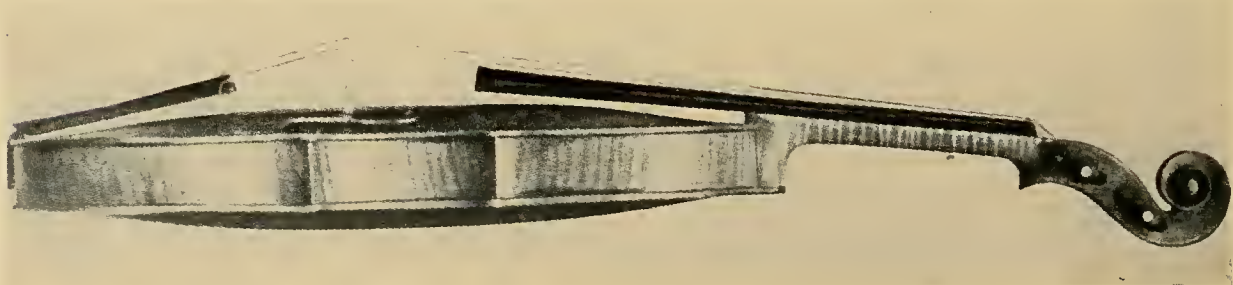
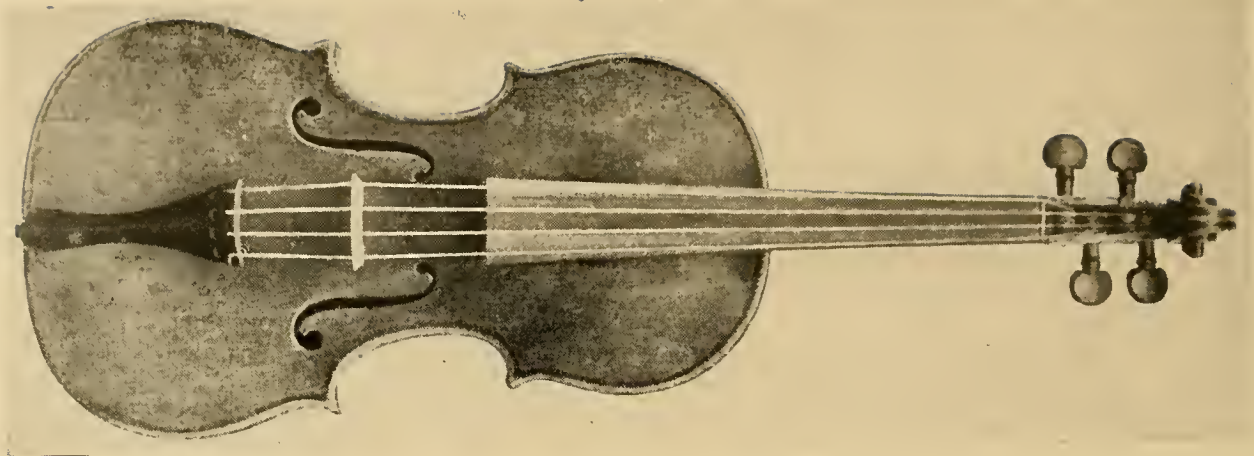


268. Cello: Francesco Ruggieri detto il Per, 1696

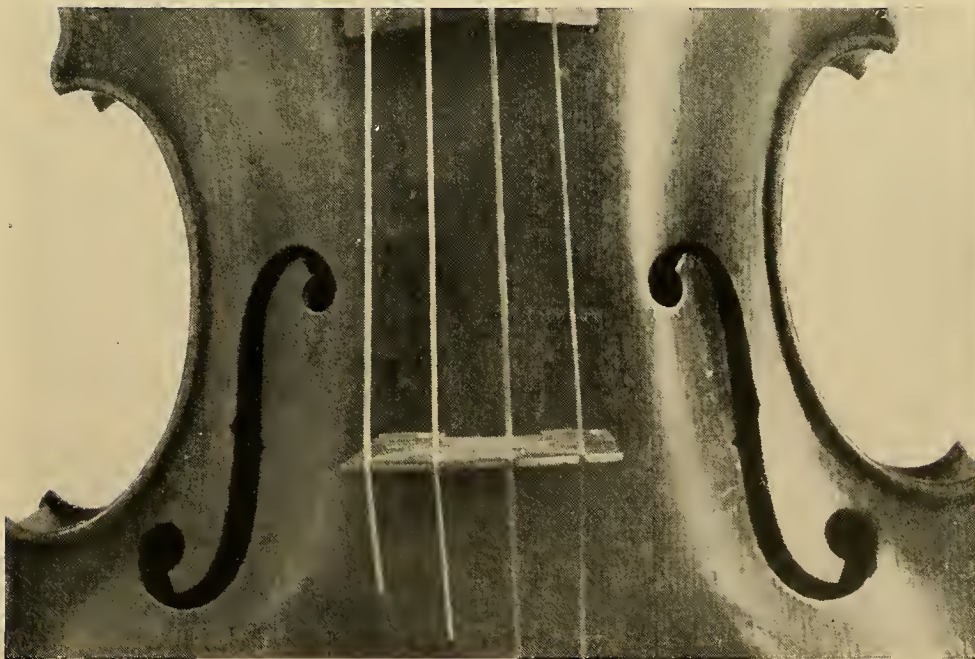




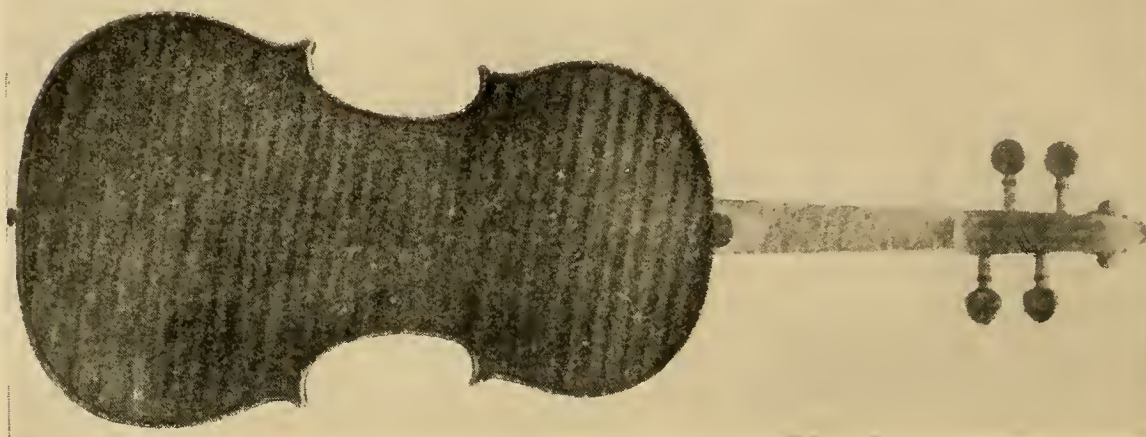
269. Francesco Ruggieri detto il Per, Cremona, 1696



270. Viola: Francesco Ruggieri detto il Per, 1698



271. Viola: Francesco Ruggieri detto il Per, Cremona, 1698



272. Vincenzo Ruggeri, Cremona, 1725

273. Matteo Sellas, Venezia, 1730

Rinaldi Gofredo Benedeto, Turin. 1850, died 1888. Pupil of Pressenda. Worked well on the model of his teacher, though he finished the edges of his instruments less delicately than his master. His violins are good orchestral instruments; better are his 'celli. He was good hand at repairing. Price 12.000 Kč.

Rinaldi Lodovico, Rimini. 1804. Probably son and pupil of Goffredo.

Ristorini Gianfrancesco, Florence. 1678. Lute maker. *Rittig* Cristoforus, Genoa. 1680—1692. Good master, who built 'cellos of excellent quality. Instruments by him are characterized by large sound-holes.

Christopharus Rittig fe
cit Genuae anno 1680.

Riva Giovanni, Piacenza. 1884. Little known violin maker.

Rivolta Giacomo, Milan. 1800—1834. Very good workmanship on the patterns of Stradivari and Nic. Gagliano. He devoted more care to the building of 'celli. Likewise his contrabasses are of good quality.

Jacobus Rivolta
fecit Milano 1828

Premiato di medaglia d'argento indi di quella d'oro
per aver fatto risorgere la scuola del celebre Stradivari.

Giacomo Rivolta
fecit Mediolani 1821.

Rizzotti Nicola, Novellara (Modena). 1880. Good 'celli and violins.

Rocca, Genoa. 1762. Worked on the pattern of Jos. Guarneri del Gesù; built instruments of low arching, with beautifully carved scrolls shaped in a peculiar fashion. He used written labels. His Christian name is unknown. Scarce.

Rocca Enrico, Genoa, b. Apr. 25. 1847 in Turin, d. June 7, 1915. Son and successor of Joseph. Worked on the pattern of Guarneri and applied a golden-yellow varnish. Skilful violin and mandolin maker. Instruments particularly valued in England.

Rocca Giovanni Domenico, Turin. Ca 1809. Worked on the pattern of J. Guarneri del Gesù.

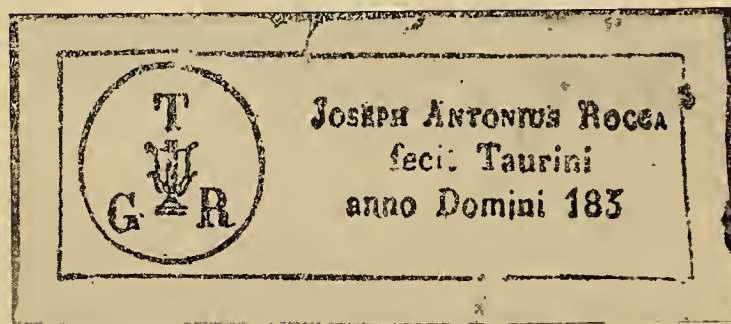
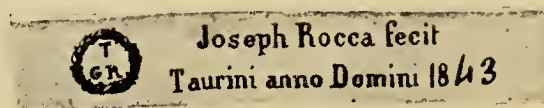
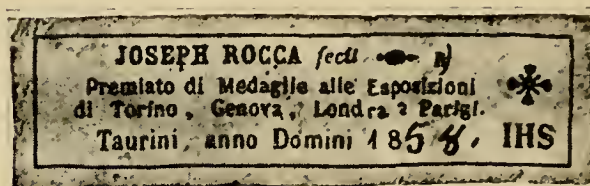
Joh. Domin. Rocca
Taurini 1809. (written)

Rocca Giuseppe, Genoa. 1854. Father of Enrico. Careful work, Guarneri pattern.

Rocca Giuseppe Antonio, Genoa, Turin, b. 1807, d. 1865. Up to the age of twenty he worked with his father as a baker, then became apprentice with Pressenda. He worked on the patterns of Stradivari, Guarneri del Gesù and Maggini, but learned a great deal from his master, especially with regard to tone. He used very good wood. The scrolls, large like those of Pressenda, are tasteful; the shape of the sound-

holes is beautiful. The purfling is suitably located, the back often of one piece. He applied a yellow, red, brown or red-brown varnish of excellent qualities. The tone is very rich and possesses great carrying power. Many instruments dated 1831 are fakes. Price 50.000—80.000 Kč. The sizes of a violin built by G. R. in 1850 are as follows; length of back 357 mm, upper width 167,5 mm, centre 110,5 mm, lower width 208,5 mm.

Joseph Rocca Taurini 1830.



Roche Sebastian, Venice. 1620 Lute maker.

Rocchi Sesto, S. Paolo d'Enza (Reggio Emilia) b. Oct. 4, 1909, pupil of Gaetano Sgarabotto, followed Stradivari and Guarneri and applied a yellow or red varnish. Exhibited a violin and a quartet at Cremona 1937.

Sextus Rocchi
Regiensis fecit 1948 +
S R

Rocchi Sextus Regiensis — All
L. Bisiach Faciebat Anno 1935

Roccus P. Domenico, Florence ca 1696, worked in the style of Nic. Amati; transparent yellow varnish.

P. Roccus Dom.^{us} de Bonis fecit
Florentia anno Salutis 1696

Rochi Christofilo, Padua, Venice. Lived in the early 17th century. Good craftsmanship. Best are his works of the year 1620. Rare.

Rodiani Giovita, Brescia, Bologna. Born about 1545, died after 1624. Worked on the pattern of Gasparo da Salò, whose helpmate he had been for a long time. His creations of later years are in the style of Maggini. He applied an amber-yellow varnish. Historically valuable instruments if not too much damaged by age. Price about 20.000 Kč.

Giouita Rodiani in Brescia.

Rogeri Giovanni Battista, Brescia. Born in Bologna about 1650, died in Brescia in 1730. He soon came to Cremona, where he was, along with Stradivari, initiated in the craft by N. Amati. In 1680, he left Cremona for Brescia where he worked until his death. He built instruments on the large model of Amati which he imitated with excellent skill. There are, however, also instruments of small pattern with middle arching. He selected wood of excellent quality. Beautifully finished scrolls, long sound-holes, purfling finely executed, sometimes, however, only engraved on the back of the instrument. His 'celli and contrabasses are admired instruments. He applied a fine golden-red, bright red or golden-brown varnish. The tone of his instruments is sweet and mellow. The labels he used are red and bear an inscription printed in black letters. The backs of the 'celli are occasionally of maple-wood. The price of the violins is according to Fuchs-Möckel 50-80.000 Kč, 'cellos more: according to Hamma up to 200.000 Kč. The dimensions of a violin of 1704 are as follows: length of back 354 mm, upper width 162 mm, centre width 107,5 mm, lower width 201,5 mm; sizes of a 'cello of the year 1700: length of back 733 mm, upper width 364 mm; lower width 443 mm, upper sides 112 mm, and lower sides 118 mm.

Jo: Baptista Rugerius Nicolai Amati
Cremonae alumnus Brixiae fecit anno 1709.

Io: Bapt. Rogerius Bon: Nicolai Amati de Cremona
alumnus Brixiae fecit Anno Domini 1705

Rogeri Pietro Giacomo, Brescia. Born about 1680, died after 1730. Son of Giambattista Rogeri, keeping on the whole his model (of a more slender shape), but lacking the careful craftsmanship of his father. He used good wood, made the purfling nearer the edge, cut the scrolls and sound-holes with taste and skill. Applied a beautiful golden-yellow varnish. His speciality were instruments of small pattern. The

excellent tone of his creations, particularly of the 'cellos and violas, is reflected in the price of a large 'cello, once owned by Paganini, which was sold at the price of 400.000 Kč. Contrabasses by him are also outstanding. Price of violins 65-80.000 Kč, even more.

Petrus Jacobus Rogeri
fecit Brixiae 1709.

Petrus Jacobus Rogerius de Nicolai
Amati Cremonensis Fecit Brixiae 1700.

Rogieri Domenico, San Valentino, Cremona, until 1750. Very careful workmanship on the pattern of Amati. He selected very good wood, enhanced the beauty of his instruments with double purfling, and applied a golden yellow varnish of excellent quality. Instruments by him are said to be of exquisite tone, but there is little evidence for the identity of the maker and the spelling of the name is doubtful (Rogeri - Ruggieri?).

Rollini Giambattista, Pesaro. 1471. Lute maker.

Romagnoli Francesco, Bologna. 1821. Guitar and mandolin maker.

Romani Giulio Cesare, Rome, 18th century.

Romanini Antonio, Cremona. 1705, 1740. Good violas d'amour and violins.

ANTONIO ROMANINI fecit
CREMONENSIS ANNO 1740

Romano Clemente, Como. Died 1949. Stradivari pattern.

Romano Pietro, Pavia. 18th century.

Pietro Romano in Borgo di Pavia

Romarius Antonio, Cremona 1703. Known only from a viola d'amour preserved in the Museum of Stockholm.

Romarius Antonio, Cremona 1703

Antonius Romarius 1703

Rondani Ernesto, Turin. 1884. Violin maker of no particular merit.

Ronchetti Domenico, S. Valentino (Reggio). 1689, 1769. Said to have been successor of Dom. Rogieri. Inferior workmanship. Dark-red varnish.

Ronchino Raffaello, Fano. 1851. Worked on the patterns of Stradivari and C. G. Testore. Good wood, brown-yellow varnish. He was a very good hand at repairing.

Raffaele Ronchini. Fecit
in Fano, Nummery 4
del 1851

Rosa Agostino, Rome. 1795. Son of Nicola Rosa of Naples. Produced mandolins.

Rosa Nicola, Naples. 1680—1720. Lute maker.

Rosadoni Giovanni, Pavia, b. June 14, 1905, self dependent since 1949. Stradivari pattern, golden-yellow varnish.

Costruito dal Liutaio Rosadoni Giovanni
in Pavia anno 194.

Rosario P. and son, Catania. 1898. Mandolin makers.

Roselli Antonio, Sassuolo (Modena). Born Jan. 17, 1798, d. Feb. 22, 1870. Violin maker. Instruments and repairs by him are below standard quality. He was a Jack-of-all-trades, made wind instruments, painted pictures, was a good musician, a barber, and finished as beggar.

Rossi Domenico, Piacenza. d. 1910. Imitations and repairs.

Domenico Rossi
fece in Piacenza
Anno

Rosiero Rocco, Cremona. 1730. Good workmanship, little known.

Rosio Paolo, Verolanuova. 1857. Contrabass maker.

Rossi fu Domenico, Piacenza, Via Castello 66.

Exhibited one violin at Cremona in 1937.

Rossi Emilio, Piacenza, b. Feb. 14, 1895, son and pupil of Domenico R. Emilio exhibited a violin at Cremona in 1937.

ROSSI EMILIO — LIUTAIO
PREMIATO CON MEDAGLIA D'ORO
TECNICO PER RIPARAZIONI
A STRUMENTI A CORDA
PIACENZA — Via Castello — Piacenza

Rossi Enrico, Pavia. Born in March 1848 at Pavia. Son and pupil of Giov. Rossi. Good workmanship on the patterns of Guarneri, Stradivari, Guadagnini and Testore. Worked in company with his son Guglielmo. Applied good varnish.

Enrico Rossi
Fabbricante d'instrumenti a
corde
Pavia Piazza del Carmine
1888.

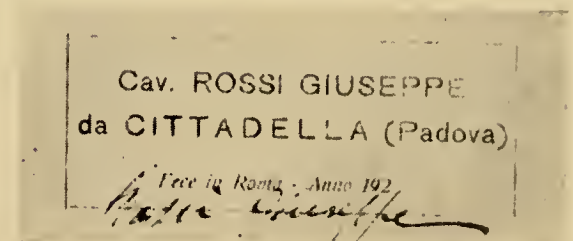
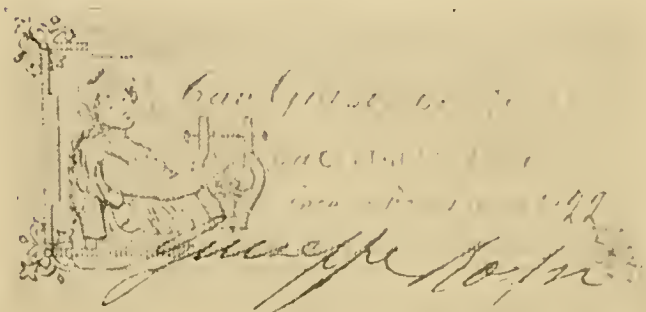
Rossi Ferdinando, Modena. 1880. He was highly skilled in repairing instruments of old masters. His own creations lack quality.

Rossi Gaetano, Milan. 19th century. Perhaps son and pupil of Nic. Rossi. Good workmanship; particularly the 'celli and contrabasses. He applied, in thin coats, a red varnish. He was an expert at repairing.

Rossi G., Milano

Rossi Giovanni, Pavia. 1847—1858. A pupil of P. Palotta Perugia. Among his instruments the contrabasses are the best.

Rossi Giuseppe (Cte), Rome. Born in Florence in 1869. His parents, descendants of a titled family, were from Venice. Rossi worked on the patterns of all the great masters, but his favourite model was Stradivari. He applied a rosy-yellow oil or spirit varnish of beautiful lustre. He was many times awarded prizes and other distinctions at various exhibitions for his careful workmanship. He used different labels.



Rossi Guglielmo, Pavia 1875—1949 was son and pupil of Enrico Rossi.

Rossi Nicola, Milan. 1842, 1844. Good workmanship on the patterns of old masters, excellent contrabasses. Red varnish (dragon's blood).

Nicola Rossi
Fabbricatore e restauratore
d'instrumenti a corde armoniche
Abita in Milano
Contrada S. Mattia alla Moneta
al civico 3137
Fece nell'Febbraio del
1844

Rossi Guglielmo, Pavia. Born about 1875. Son, pupil and collaborator of Enrico Rossi. Skilful violin maker.

Rosilli Salvatore, Rome. Ca 1797. A violin maker, unknown until recent time. Only one violin by him

is known, a specimen of wonderful perfection, coated with yellow-brown varnish. The instrument has a peculiar shape of its own, most pleasing to the eye; the sound-holes are gracefully cut. It is unknown whether he was a violin-maker or a self-taught fancier of the craft, but his workmanship shows the assured touch of a master.

Rossini Giovanni, Battista Maria, Ravenna. 1765—1777.
Skilful violin maker who made violins with low arching.

Iohannes Maria Rossini fecit
Ravenna A. D. 1775.

Rossio Giovanni, Rome. 1901. His repute is not yet established.

Rota Giovanni, Cremona. Instruments built between 1795—1810. Very careful workmanship. He applied a fat yellow-brown or red varnish. Price 15.000 Kč. and more.

Joannes Rota fecit
Cremona anno 17..

Joannes Rota
Cremonese Anno 1808.



Rotta Giuseppe Antonio, see Rocca G. A. Fictitious label; a violin maker of this name has never lived.

Rotella Bernardino, Spoleto, 1827. A master, whose instruments did not owe their success to any particular quality.

Rovati Christoforo, Bazzano. 1789.

Rovescalli Azzo, Milan, b. 1880, d. 1941, followed Stradivari.

Rovescalli Tullio, Varese, b. 1906 in Milan, son and pupil of Azzo Rovescalli.

Rovetta Antonio, Bergamo, Milan. 1840—1884. Worked very carefully in the style of the old Cremonese masters. Copies by him are very good both in finish and tone. Price 12.000 Kč.

Rubini or Rubis Aug. or Ang., Viterbo. 1763—1771. Skilful self-taught violin maker. Surviving labels are damaged and illegible.

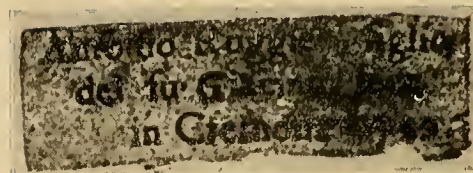
Aug. de Rub ad animi delectationem
Fecit Viterbi 1763.

Rubini, Bologna. 19th century. Devoted himself to the production of guitars.

Rubino Gennaro, Naples. 1899. Mandolin maker.

Ruggeri Antonio, Cremona 1723. Son of Giacinto Ruggeri. Little known member of the family. Paul de Witt (Geigenzettel alter Meister) reproduced a label of his from an isolated specimen.

Antonio Ruggieri figlio
del fu Giacinto fece
in Cremona 1723

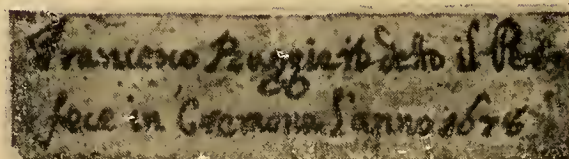


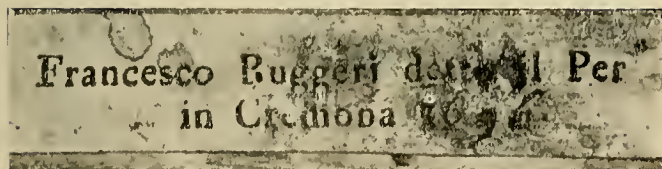
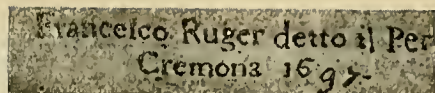
Ruggeri Francesco, Cremona. 1645—1700. The oldest and best violin maker of the family (Not to be mistaken for the Rogeri family). He was a pupil of Nic. Amati. He selected fine wood, but made the backs of the 'cellos (on which he specialized) often of maple-wood. The pattern is long, rather broad, of beautiful shape, pleasing to the eye; the arching is somewhat higher, the scrolls bigger than those designed by his teacher. Faultlessly modelled instruments; sound-holes rather short, tastefully cut; broad, yet handsome purfling; typical long middle bouts. He applied a lustrous brilliant and transparent varnish deep red, dark-yellow-red, bright-yellow-red or orange. The 'cellos, which are more powerful in tone than his violins (the latter are more mellow than strong), belong to the best in general and are in great favour. He built more 'cellos than violins and violas. Price 150—200.000 Kč. and more. Francesco Ruggieri was the father of Giacinto (1666—1698) and Vincenzo (1690—1735). Antonio, who worked in Cremona ca 1723, was a son of Giacinto Ruggieri.

Dimensions of 'cellos built in 1667:

| | Large pattern: | Small pattern: |
|-----------------------------|-------------------|-------------------|
| Length of back | 767 mm | 729 mm |
| Upper width | 377 mm | 360 mm |
| Lower width | 465 mm | 446 mm |
| Height of upper sides . . . | 114 mm | 110 mm |
| Height of lower sides . . . | 117 mm | 112 mm |

Francesco Rugier detto il Per
Cremona 16.





Ruggeri Giacinto (Giovanni Battista), Cremona. 1666 — 1698. Son of Francesco and probably his pupil, for he worked in the same manner as his father, lacking, however, to some extent the latter's skill. According to Lüttgendorff, Giacinto was not identical with Gio Battista, but they were two different violin makers. (We incline to the same opinion, but without definite evidence. Giacinto may have been a nickname. Our efforts to throw more light on the lineage of the Ruggeri and Roggeri families have been hampered by Naziism, war and the unsettled conditions afterwards. We hope, however, to succeed later.) Giacinto Ruggeri built his instruments on a large, broad model with a still higher arching than that designed by his father. The shapely scrolls are rather large, the delicately cut sound-holes longer and more upright than those of his father. The dark-brown varnish he applied is of good quality. He devoted most of his time to the building of 'cellos which are very good, although they are not finished with such care as those of his father. The tone of his instruments is outstanding. Price 120—160.000 Kč.

Gio Battista Rugier detto il per
fecit Cremonae Anno 1666/7.

Giacinto figlio di Francesco
Ruggerie detto il Per 1696.

Giacinto filio di Francesco
Rugier detto il per 1692.

Giacinto figlio di
Francesco Rugger detto il Per
16..

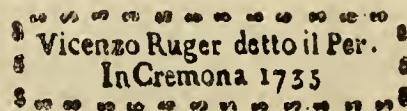
Ruggeri Quido, Cremona. 1720. His existence has not been proved so far; there is reason to suspect a mystery. (Q for G.)

Ruggeri Vincenzo, detto il Per, Cremona. 1690—1735. Second son of Francesco Ruggeri. Instruments by him are not characterized by particularly careful workmanship, but inasmuch as their tone is concerned, they are good. The wood is, with but few insignificant exceptions, fine; the scrolls and the small sound-holes are gracefully cut; the carefully finished purfling is near the edge. His 'cellos are

excellent. He applied a beautiful yellow-brown, brown or red varnish. Price 65—80.000 Kč.

Vincenzo Rugier detto il per
in Cremona 17..

Vincenzo Ruger il Per
In Cremona 1711.



Ruscheri Georgius. 1680. Works marked with this name are fakes made about the end of the 18th or beginning of the 19th century. They are of German origin, for Ruggeri's name is written with "sch".

S

Sacconi Benigno, Milan. 1910. Skilful violin maker of the 20th century.

Sacconi Fernando, Rome. Born 1895. Pupil of Gius. Rossi. Worked very carefully on the pattern of Stradivari. Applied orange-yellow or brown varnish of beautiful lustre. Instruments by him are much in favour with active artists; they were played by the violinist Arrigo Serato and the 'cellist Arturo Bonucci.

Fernando Sacconi
secc. Roma, Anno 1925

Sacchetti Gianetto e Figli, S. Martino in Rio, Reggio Emilia, Via Facci 6. They exhibited one violin at Cremona in 1937.

Sacchini Sabattino, Pesaro. 1670—1686. Imitator and perhaps also a pupil of Antonio Mariani. Good workmanship. He specialized in making beautiful pochettes, i. e., narrow pocket-violins with thin tone for dancing-masters. Price of a violin 16.000 Kč.

Sabattino Sacchini
da Pesaro, 16..

Sebastiano Sacchini
de Pesaro l'anno 16..

Sagliocco Ed. & Co., Naples. Musical instrument factory.

Saisione Giovanni, Rome, 1725. Excellent lutes and mandolins, but suspicious labels. Lüttgendorff admits the possibility of his being identical with the Venetian lute maker "Maestro Sansone" or of a fake, the real

man being the Sicilian musician Bat. Sansone, who lived in Rome in the 16th century, or, finally, a misreading of the Roman violin maker's name Giov. Smorzzone (see below).

Salino Giov. Battista, Rome. Ca 1760. Well built, high-arched instruments coated with dark-brown varnish. Price 10.000 Kč and more.

J. B. Salino
fecit Roma anno 1760.

J. B. Salino fecit
Roma anno 17..

Saltinari Giacomo, Morano sul Parano (Modena).

1880. Devoted himself almost exclusively to repairs.

Salvadori Giuseppe, Pistoia. 1861, 1863. Maker of all stringed instruments, but for the most part guitars.

Giuseppe Salvadori
in Pistoja 1863

Salvaterra Francesco, Milan. 1609. Lute and mandolin maker.

Franciscus Salvaterra civis Mediolani
pro Solatio fecit Anno 1609.

Salviati Armando, Pavia, pupil of Pietro Menenghesso in Pavia.

Salviati Francesco, Verona, 19th century violin maker; brown varnish.

Sanctis Giovanni de, Rome. 1884. Guitar and mandolin maker.

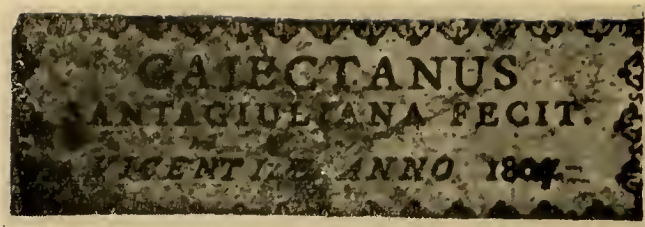
Sangelia Lorenzo, Florence. 1777. Instruments of fine finish, rare.

Sanoni Giovanni Battista, Verona. 1680–1740. His violins are predominantly high-arched, of a very characteristic shape, with rather upright sound-holes, large scrolls (lacking delicate cut), grooved edges. He applied a good red, or red-brown varnish. On the whole, good instruments. Price 16.000 Kč.

Sansone Maestro Battista, Venice. 1540. As a lutanist he came to Rome about 1540, and established himself shortly afterwards as lute maker in Venice. His name is merely of historic interest.

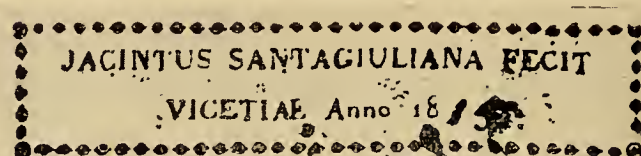
Santagiuliana Gaetano, Vicenza. Ca 1804. Conscientious workmanship; particularly his 'cellos are excellent. The backs of all his instruments are made of two pieces. Beautifully carved scrolls. Dark-brown varnish of wonderful lustre.

Cajectanus Santagiuliana
Fecit Vicentiae.



Santagiuliana Giacinto, Vicenza, Venice. 1770–1830.

Worked at Vicenza up to 1780, later in Venice. His typical specimens are designed on the large model of Amati. The edges are somewhat grooved, the purfling rather broad; long corner edges; large sound-holes; large, deeply cut scrolls. The wood, particularly the maple he used, is of excellent quality. He applied, with delicate taste, good orange-coloured varnish. Instruments by him, particularly his 'cellos, have a powerful tone. Price 15–30.000 Kč, 'cello more.



Sante, Pesaro. Ca 1670.

Sante Giuseppe, Rome. 1778. Good, but unhandsomely shaped and roughly finished instruments with a rather high arching. Price 10–12.000 Kč.

Santi Cristoforo, Sestino. 1748. Worked in the style of the Pesaro school, but lacked craftsmanship.

Santini A. Arezzo, ca 1570. Perhaps only spinet maker, other instruments not available.

A. Santinius in Arrezzo 1570.

Santini Giuseppe, Ascoli, b. June 1, 1889, worked also as cabinet maker in Milan.

Santini Giuseppe
Fece in Ascoli anno 1922.

Santini Brothers, Castelnuovo di Vicenza. 1898.

Makers of good mandolins.

Santo Bartolomeo di, Venice. 1536. Lute maker.

Santo Giovanni, Naples. 1700–1740. Made instruments on the small pattern of N. Amati, of fairly good shape and finish and applied red varnish. Price ca 15.000 Kč.

Santo Santino, Milan. 1684–1700. Good workmanship on the pattern of the Grancinos. Price ca 10.000 Kč.

Sapino, Saluzzo, 1670. This violin maker, mentioned by Fétis in his work on Stradivari, was a pupil of Goffredo Cappa. His instruments must have been excellent, for Fétis reported him as a master of high rank. Today, nothing is known about them from direct experience. Where are they?

Saraceni Domenico, Florence. 1655. Skilful violin and lute maker. Price 12.000 Kč.

Saraceni Giambattista, Florence. 1667. Son and pupil of Domenico. Good workmanship.

Saratelli Carlo Antonio, Modena. 1913. Violin maker of medium skill.

Sarazzino Antonio, Brescia. 1674. Little known violin maker.

Antonius Sarazzinus
in Brescia fe-
cit anno 1674.

Sardi, Venice. 1649. Viol and lute maker.

Saretta Giuseppe, Montebello (Treviso), b. March 31, 1894 in Montebello. His proper vocation was industrial art.

Giuseppe Saretta
fece
Montebelluna (Treviso) Anno 19..

Joseph Saretta
Montbellonae
faciebat A, XI
E. F.

Sassi Alessio, Milan. 1784. His workmanship is not outstanding, only his 'celli are well built.

Sauli Natale, Alessandria. 1689.

Savani Giuseppe, Carpi. 1809. Excellent contrabasses.

Sbordoni Giovanni Gelmini, Brescia, ca 1855.

Nuova invenzione del
Sig. Maestro Sbordoni Giovanni Gelmini
fece l'anno 1855 Brescia.

Scapio Francesco — only one violin has been cited by René Vannes.

Scarabelli Agostino, Mont'Orso (Modena).
1884—1894.

Scarampella Angelo, Brescia. Born at Brescia, June 2, 1852.

Scarampella Giuseppe, Brescia, Paris, Florence. Born at Brescia on Aug. 25, 1838, died in Florence in 1885. Son of Paolo Scarampella, pupil of Nic. Bianchi in Genoa. After having lived a short time in Paris, he settled down in Florence, where he worked in Luigi Castellani's workshop and established himself, after the latter's death, as independent craftsman. He applied red varnish. His fine copies of Stradivari's and Guarneri's works show the same careful workmanship as the patterns of his own creation. Price 16.000 Kč.

Giuseppe Scarampella
fece in Firenze anno 1885.

Scarampella Paolo, Brescia. Born Sept. 25, 1803, d. Apr. 7, 1870, built of good wood low-arched instruments with wide purfling, large scrolls, and applied a good red varnish. He made violins, violas, 'cellos, guitars and mandolins. The best of them, both in shape and tone, are his 'cellos. His successors were his sons Giuseppe and Stephano, also good masters. Price 15—20.000 Kč.

Scarampella Stephano, Mantua. Born March 17, 1843, d. 1927. Son of Paolo and pupil of his brother Giuseppe. Worked on the pattern of Balestrieri, large, broad violins. He was a skilful and very diligent master. The varnish is of no particular quality and its brown-red hue lacks beauty. Rich tone.

(SS) Stefano Scarampella Fratello
ED ALLIEVO DI GIUSEPPE
FECE IN MANTOVA — Anno

Stefano SCARAMPELLA di Brescia
Fratello ed allievo di Giuseppe
fece in Mantova Anno 1897



Scardighi Ettore, Siena. 1889. Violin maker of no consequence.

Schiavi Carlo, Cremona, via E. Toti, b. 1908, d. March 18, 1943; was represented at the 1937 Cremona Exhibition by two violins, one viola and a 'cello.

Schiavoni Tullio, Milan 1939.

Schmitt Domenico, Rome, lute and violin maker who came ca 1640, already apprenticed, from Bavaria.

Schönfeld (*Sconvelt*) Nicola, Bologna. 1560. Lute maker, probably a native of Germany.

Schwarz Giovanni, Venice, Born in Padua 1865, d. 1937, pupil of Eugeno Degani. Exhibited two violins and one viola at Cremona in 1937.

Sciale Giuseppe, Rome 1810—1840, was almost exclusively guitar maker.

Giuseppe Sciale
Rome via del Corso No 91, anno 1821.

Giuseppe Sciale
Via del Corso
No 91
Roma 1835.

Giuseppe Sciale
fece in Roma
Anno 1832.

Sconvelt see Schönfeld.

Scoti Antonio, Milan. 1747. A mandore with 20 strings is known; it is inlaid with mother-of-pearl and ivory.

Antonio Scoti
Milano 1747.

Scotto, Verona. 1511. Mere name; date uncertain.

Scrollavezza Renato, Neceto (Parma), b. Apr. 14, 1927, so far unimportant.

Scrosati Giovanni Domenico, Milan 1775. Scanty evidence of his activity has been produced.

SCROSATI Giovanni Domenico



Sderci Igido, Florence, Via Montanare 6. Exhibited two violins and one viola at Cremona in 1937.

Sderci Luciano, b. Dec. 13, 1924, son and probably pupil of Nicolo Iginio.

Luciano Sderci di Iginio
fece in Firenze l'anno 1949
sotto disciplina del padre

Sderci Nicolo Iginio (Igido), Florence, b. Dec. 7, 1884, followed Stradivari and Guarneri. Spirit varnish of golden-yellow colour. Some of his violas are large (430 mm). His labels are printed on paper of various colours.

Igninius Sderci fecit
a Florentia anno 1918.

Segher Girolamo, Cremona. Born in 1646, still alive in 1682, was a pupil of N. Amati; otherwise he is very little known.

Segizo Girolamo Maria, Modena. Born in 1503, died in 1553. Lute maker.

Sellas Giorgio, Venice. 1624—1680. Brother of Matteo Sellas. He was a good lute and violin maker.

Giorgio Sellas alla Stella in Venetia 1640.

Sellas Matteo, Venice. 1600—1627. Skilful maker, whose guitars are finished in quite an artistic manner. One guitar built by him in 1600 is 81.5 cm long; its neck is inlaid with ivory; the body is 46.5 cm long and 26.5 cm wide; the sides are 10 cm high.

Matteo Sellas
alla Corona in Venezia.

Selva Giuseppe, Panormo (i. e. Palermo), b. 1894 Instruments with orange or golden-red oil and spirit varnish.

Semola Simone see Simone dal Liuto.

Simone Semola fecit Bresciae 1592
De onore tuti la Santi

Seni Francesco, Florence. 1634. Violin and lute maker.

Senta Fabricio, Turin ca 1664. One 'cello is cited, red varnish.

Fabricius senta fecit
Firenze anno 1664.

Senta Felicio, Turin 1716. Little known.

Felicio Senta fecit
Firenze 1716.

Seraphin Giorgio, Venice. 1742—1749. Grandson of Santo Seraphin. His workmanship, as well as the

wood and varnish he used are very good, the scrolls gracefully carved, the tone, however, is weak. Yellow-brown varnish.

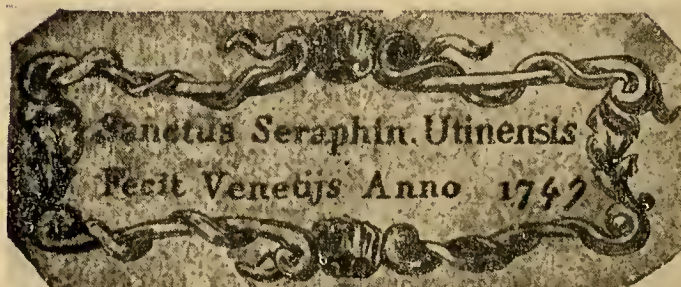
Georgius Seraphin, Sancti nepos
fecit Venetiis 1747.

Seraphin Giorgio, Modena, Udine. 1841—1887. Built instruments on the large pattern of Amati. Applied red varnish. As far as the tone is concerned, his works are rather good, although not well finished. Price 15—25.000 Kč.

Seraphin Santo, Udine, Venice. Born at Udine in 1668, died in Venice about 1748. Pupil of Nic. Amati, who worked on the latter's model and also on the pattern of Ruggeri, while, in other respects, he relied on Stainer. In combining these influences Seraphin formed a characteristic model of his own. He came to Venice from Udine in 1710. Worked flawless wood into gracefully shaped instruments with high arching and small round sound-holes in the style of Stainer. The nicely executed edges enhance the beauty of the carefully finished purfling. He applied a most beautiful transparent red, yellow-brown or yellow-red varnish. The tone of all his instruments is sweet. Price 80—100.000 Kč. Dimensions of violin of 1709: Length 356 mm, upper width 169 mm, middle width 108 mm, lower width 209.5 mm.

Sanctus Seraphin
Utinensis Fecit
Venetijs Ann. 17..

Sanctus Seraphin Nicolai Amati
Cremonensis Allumnus faciebat Udine A: 16..



Seraphino G., Naples. Ca 1900. Mandolin maker.
Serosati Domenico, Naples. Ca 1900. Violin maker of good repute. Applied a good brown-yellow varnish.

Gioni Domenico Serosati
Fece in Milano al Segno
del Colosso 177.

Serri Pietro, Florence. Ca 1730. Devoted himself to mandolin making.

Pietro Serri
Fece in Firenze
Anno 1730

Settin Giuseppe, Venice, b. 1893 in Crespano, emigrated to the USA where most of his instruments are to be found. Stradivari and Guarneri models, chestnut-brown varnish (half oil).

Joseph Settin Venetus +
fecit anno domini 1924. J S

Sgarabotto Gaetano (Cavaliere), Milan, Vicenza, San Felice, Parma, Brescia. Born Sept. 20, 1878 in Vicenza, he worked in the style of Stradivari and N. Amati, using a red or pale orange varnish. Worked in Parma after 1928 and in Brescia since 1948. Exhibited a violin and an entire quartet at Cremona 1937.

Cajetanus Sgarabotto Vicentinus
fecit Mediolanum anno Domini 19

Sgarabotto Pietro, Parma, b. Apr. 10, 1903, in Milan, son of Gaetano Sgarabotto, exhibited in 1937 a violin, a viola and a 'cello in Cremona.

Petrus Sgarabotto Mediolani
fecit Parmae anno Domini 1948

Sgarbi Antonio, Rome, Palermo, b. Nov. 16, 1866, son and probably pupil of Giuseppe S. II.

Antonio Sgarbi da Finale-Emilia
Fece in Roma Anno 1896 +
A S

Antonius Sgarbi Domo +
Finalio In Aemilia A M S
Fecit Romae An. 19..

Sgarbi Giuseppe (I), Finale Emilia (Modena), Rome 1770—1805. Skilful master, who made instruments with a low arching on the models of Amati, Stradivari or Guarneri. The wood he used is of medium quality, the red varnish, however, very good. Price 25.000 Kč.

Sgarbi Giuseppe (II), Rome and Modena, 1818—1905. Dexterous violin maker. Designed low-arched

instruments, applied fine varnish of a beautiful red hue. He made all kinds of stringed instruments. In 1894, he was succeeded by Pietro Messori from Modena.

Siani Valentino, Florence. 1630—1640. Rare beautifully finished violins and violas, coated with yellow-brown varnish.

Valentino Siani
Florent. 16..

Siciliano Antonio, Venice. 1630—1660. Native of Bologna who called himself also "Antonius Bononien-sis" or, in other instruments Siciliano (or even Ciciliano). Because of these names, Vidal quoted three masters, though all three refer to the same man. A dexterous and assiduous master who made lutes, theorbos and violas.

Antonio Siciliano

Antonio Siciliano in Venetia

Siciliano Giacchino. Venice. 1670—1680. Son of Antonio. Only one gamba is known still to exist.

Siega Ettore, Venice, b. 1860. d. Dec. 13, 1936. His otherwise good instruments have rough edges and clumsy heads with protuberant ends. He applied a varnish of a golden-orange hue.

Ettore Siega fece
Venezia
anno 1901

Siega Iginio, Venice, b. Jan. 13, 1903, d. Jan. 10, 1936, son of Ettore Siega.

IGINIO SIEGA
PREMIATO LIUTAIO
Fece Venezia 19..

Sigismondo Maestro, Venice. 1514. Lute maker.

Signorini Serafino, Florence. 1875.

Simonazzi Amedeo, S. Vittoria and Reggio Emilia, b. Apr. 22, 1891, was a pupil of Stefano Scarampella in Mantua.

SIMONAZZI AMEDEO
Scolaro di "Stefano Scarampella"
Fatto a S. VITTORIA (Emilia)
Anno 1946

SIMONAZZI AMEDEO
IN S. VITTORIA FECE
ANNO 19..

Simonazzi Riccardo, Reggio, b. Jan. 17, 1829, son and pupil of Amedeo Simonazzi.

SIMONAZZI RICCARDO
figlio ed allievo di Amedeo
fece in Reggio nell'Emilia
anno 19..

Simone dal Liuto, Brescia. 1580—1592. Lute maker.

Simone Semola fecit Bresciae 1592
De onore tutti li Santi

Simonis Loretto, Mantua. 1800. Good workmanship in the style of the Cremonese school, particularly on the pattern of Guarneri. Beautifully carved scrolls, chestnut-coloured varnish.

Sironi Ambrogio, Milan, b. in Milan 1901, d. 1934, pupil of R. Antoniazzi. His labels are printed on bright yellow paper.

AMBROGIO SIRONI
ALLIEVO DI ANTONIAZZI ++
FECE MILANO L'ANNO 1929 A S

Sirotti Nicolò, Spilamberto, 19th century.

Smit Giovanni, Milan, 1646. An Englishman. A preserved guitar made by him in 1646, which is inlaid with ivory and mother-of-pearl, bears the following label:

Giovanni Smit Milano 1646.
Giovanni Smith in Milano.

Smith Domenico, Mantua, ca 1647, was a lute maker.

Smolka Francesco, Rome after 1849, a Czech (Šmolka, pron. Sh). Good instruments with chestnut-brown varnish. Labels reading *Smolka Fratelli* suggest that he was working with his brother, but they may refer to his sons who perhaps continued to run the workshop.

Smolka Fratelli

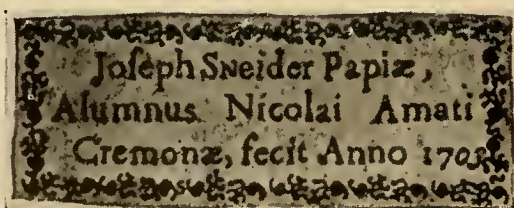
Smorzzone Giovanni, Rome. 1720, 1724. Lute maker.

Giovanni Smorzzone in Roma 1724.

Giovanni Smorsone
in Roma 1722

Sneider Joseph, Pavia. 1701, 1718. Pupil of Nic. Amati.

Very nicely finished instruments with high archings, gracefully cut scrolls and sound-holes. Applied a good transparent varnish of yellow or light-brown hue. Price 24.000 and more.

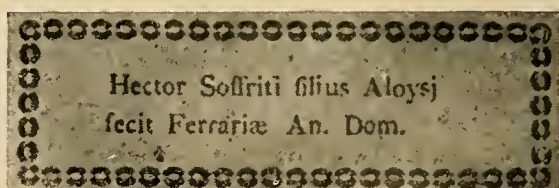
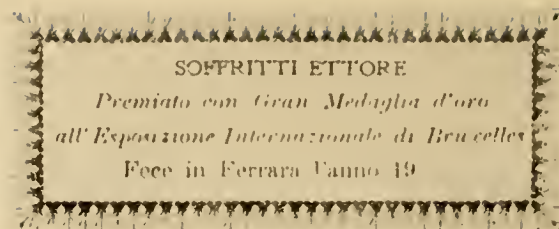


Socchi Vincenzo, Bologna. 1661. Lute maker.

Socol Pio, Genoa. 19th century.

Soffritti Ettore, Ferrara, b. June 3, 1877, d. Jan. 5, 1928, son and perhaps pupil of Luigi Soffritti.

Alunno di Ettore Soffritti
fece in Ferrara l'anno 19..



Soffritti Luigi, Ferrara, 19th century, seems to have worked for some one else and only exceptionally signed his, rather good, works.

Solferino Remo, Mantua, b. Oct. 11, 1882, pupil of Ettore Soffritti. Golden-yellow varnish. Exhibited 1937 a violin in Cremona.

Soliani Angelo, Modena. 1752—1810. Came to Modena from Mantua. Worked in a beautiful manner and with much care on the pattern of J. B. Guadagnini II of Turin. His instruments which are rare and valuable, have a flat arching, there are, however, works with a higher arching as well. Fine wood, sound-holes tastefully cut in the fashion of Guadagnini, scrolls with projecting inner windings, wonderful varnish of a yellow, light-brown or orange-red hue. In the centre of the back (inside) he used to brand a mark showing the sun emitting beams of light. Price 80.000 Kč.

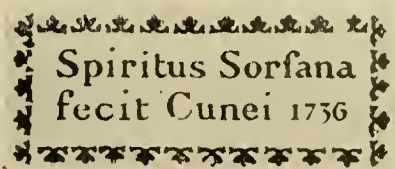
Angelus Soliani Fecit
Mutinae 1792.



Sombaldi Giuseppe, Rimini. 1741.

Soncini Luigi, Mont'Orso, San Martino d'Este. Ca 1831.

Sorsana Spirito, Coni (Cuneo) 1714—1735. Worked in Goffredo Cappa's workshop, remained, however, much more under the influence of Nic. Amati. Price 16.000 Kč.



Sostegni Salvatore, Florence, 1704. Lute maker.

Soverini, Bologna. 1883. Little known violin maker.

Spadari Francesco, Pesaro. Lived about 1603—1670 and was a lute maker.

Spadari Giovanni Battista, Pesaro. 1721. Son or nephew of Francesco and possibly his pupil. Very good workmanship, fine wood.

Spadaro Bertuccio, Messina. 19th and 20th centuries.

Spampinato Giuseppe, Turin, b. Dec. 13, 1916, worked mostly for dealers; his own signed instruments are said to be good in tone.

Spelta Osvaldo, Lucca, exhibited a violin and a viola at Cremona in 1937.

Spilman Dorigo, Padua. 1591. Very little remains of his works, e. g., a 'cello of fine wood and with brown varnish.

Dorigo Spilman. (written)

Stanza Giuseppe, Venice. Born about 1660, was a follower or pupil of Nic. Amati. He died 1684.

Statler Andrea, Genoa. Ca 1715. Pupil of Hieron. Amati II, the son of Nicolo Amati.

Stefanini Carlo, Mantua. 1764—1790. Lute and mandolin maker.

Carlo Steffanini
fecit in Mantova L'anno 1785.

Stefano Umberto (di), Rome, b. in Rome July 31, 1924, followed the old Cremonese masters and reverted sometimes even to the form of Gasparo da Salò; preferred deep-red varnish on yellow ground.

Umberto de Stefano
Roma — 1951

Steger Lucas, Naples 17th century, son of Heinrich Steger, a German; all but unknown.

Steger Magnus, Venice. 17th century. Lute and viola maker.

Magno Stegher in Venetia

Steger Peter, brother of Lucas Steger.

Steitzer Vincenzo, Brescia. Ca 1619. Little known, scarce; high archings, small, narrow, well-carved scrolls, golden-yellow varnish.

Vincenzo Steitzer
fecit in Brescia anno 1619

Stephannis, Cremona. 1507. Lute maker.

Storino Giovanni, Lucca. 1725.

Joannes Storino fecit Anno Dominis 1725

Storioni Carlo, Cremona, ca 1888. Built instruments on the large pattern of Stradivari. Designed rather broad scrolls and applied red-brown varnish. Instruments of powerful tone.

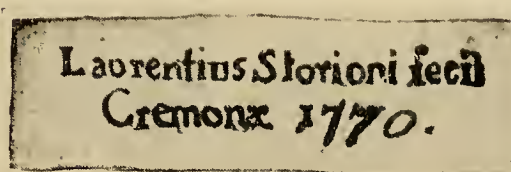
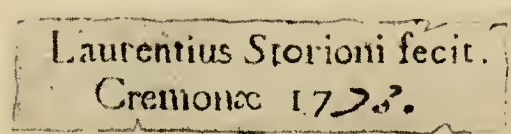
Carolus Storioni
Fecit Cremonae 1885

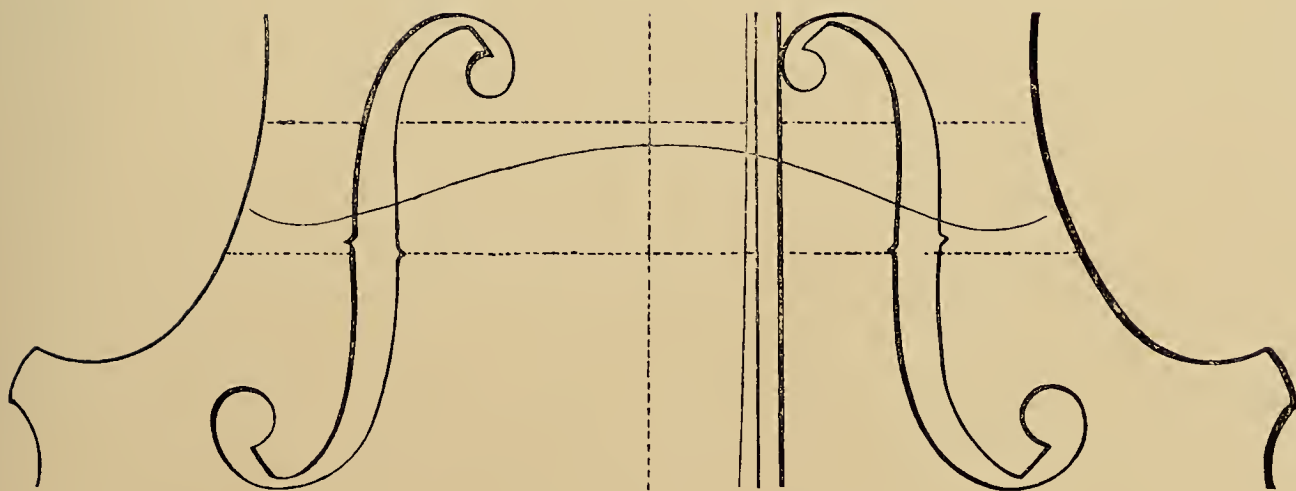
Storioni Lorenzo, Cremona. Born 1751, died 1801.

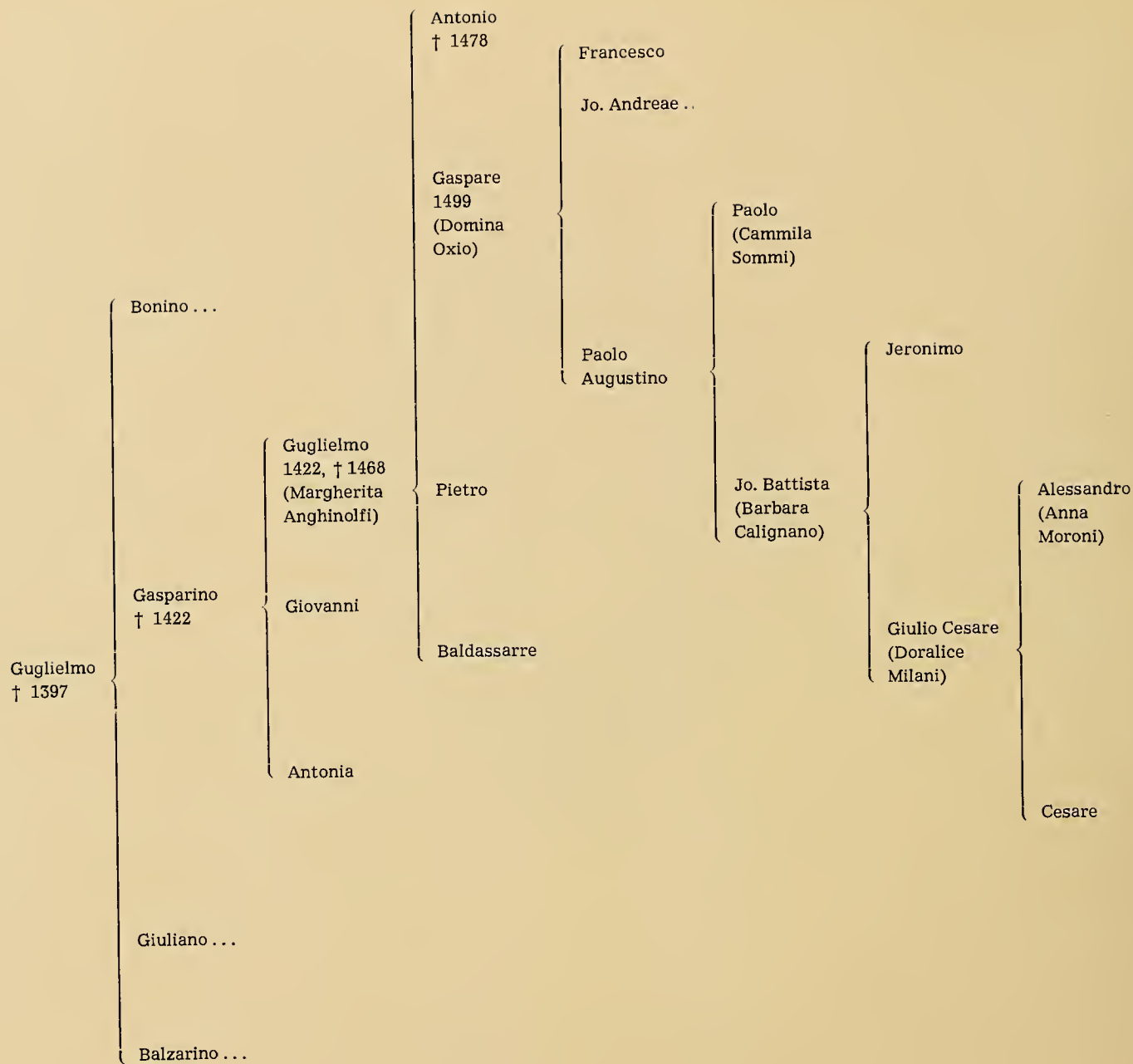
Working freely on Guarneri's large model, he produced sort of "variations" on Guarneri del Gesù, as he experimented a great deal, e. g., with the position of the sound-holes. The wood he used is not always flawless, but the scrolls and sound-holes are beautifully cut, the edges and the purfling finished with delicate taste. The best varnish he used is the red-brown, whereas the yellow and dark brown varnishes are drier and less supple. The back is sometimes of a lighter shade than the belly. Best are the works he created in 1775—1795 which have often been fictitiously marked with Guarneri's labels. Outstanding rich tone.

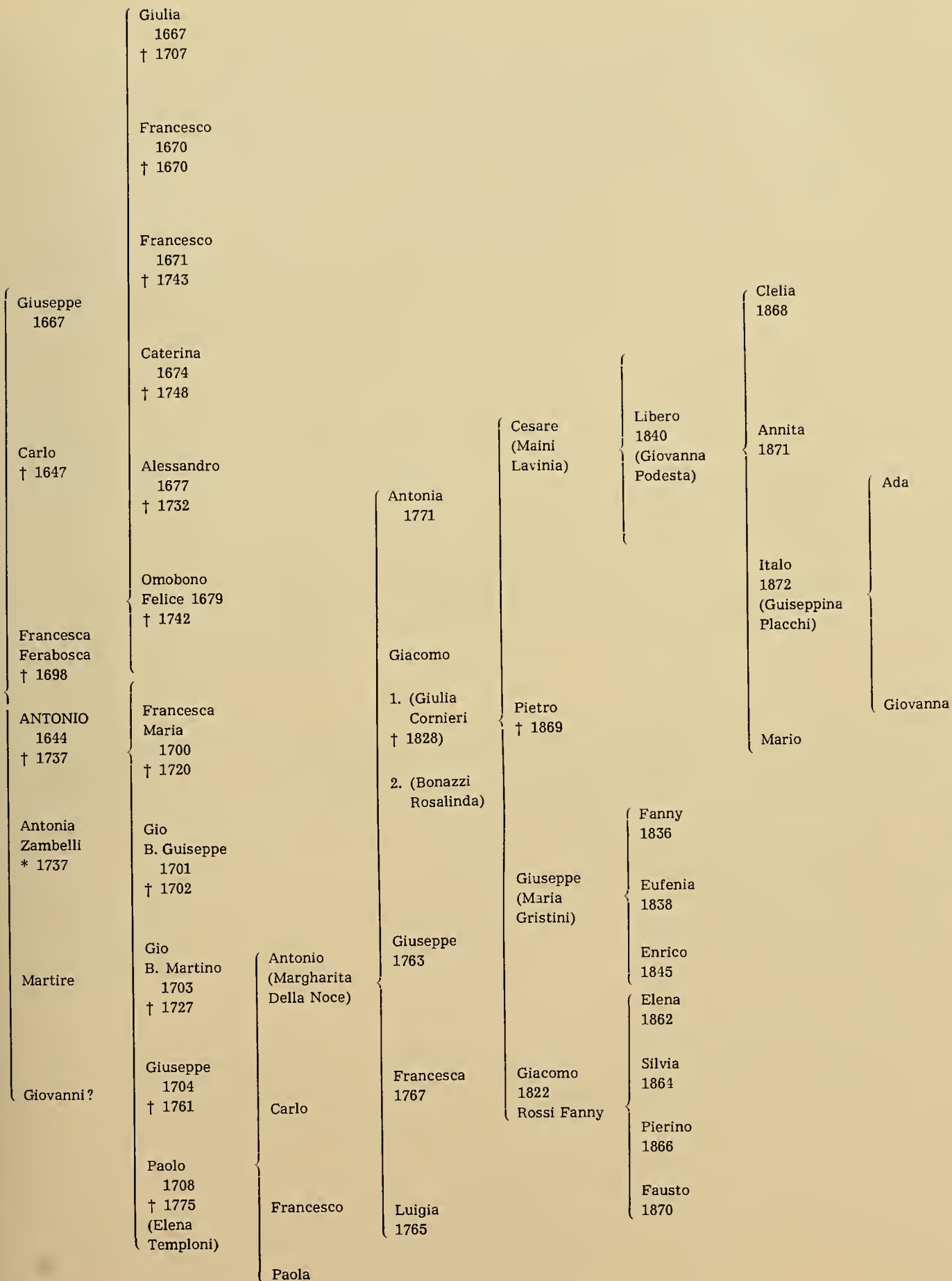
Laurentius Storioni Cremonensis
fecit Anno 17..

Laurentius Storioni restauravit
Cremonae 1770









Antony Street
1800

1672 (A)

1687 (A)

1688 (A)

1689 (A)

1693 (A)

1694 (A)

1695 (A)

1700 (A)

1701 (A)

1703 (A)

1704 (A)

1708 (A)

1709 (A)

1711 (A)

1713 (A)

1714 (A)

1715 (A)

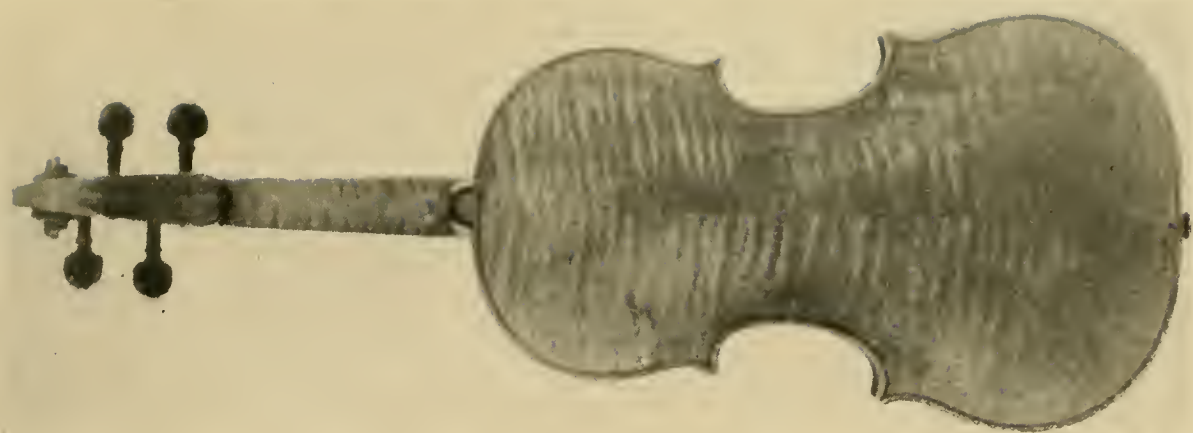
1716 (A)

1718 (A)

1722 (A)

1723 (A)

1727 (A)

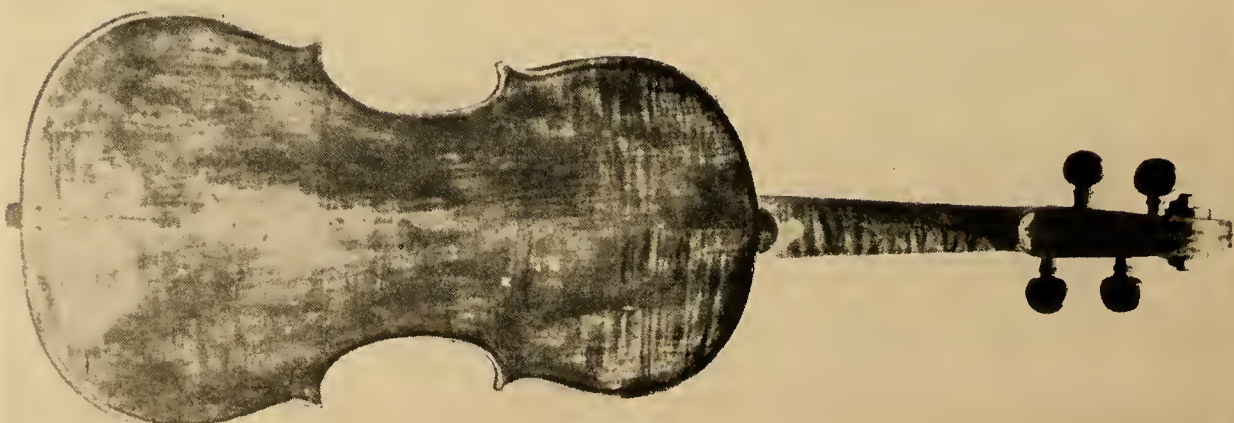
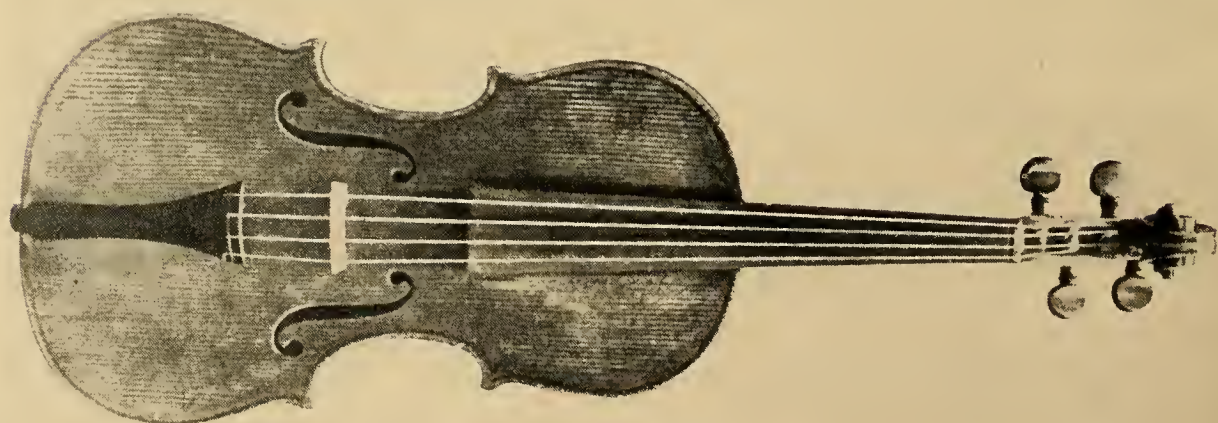
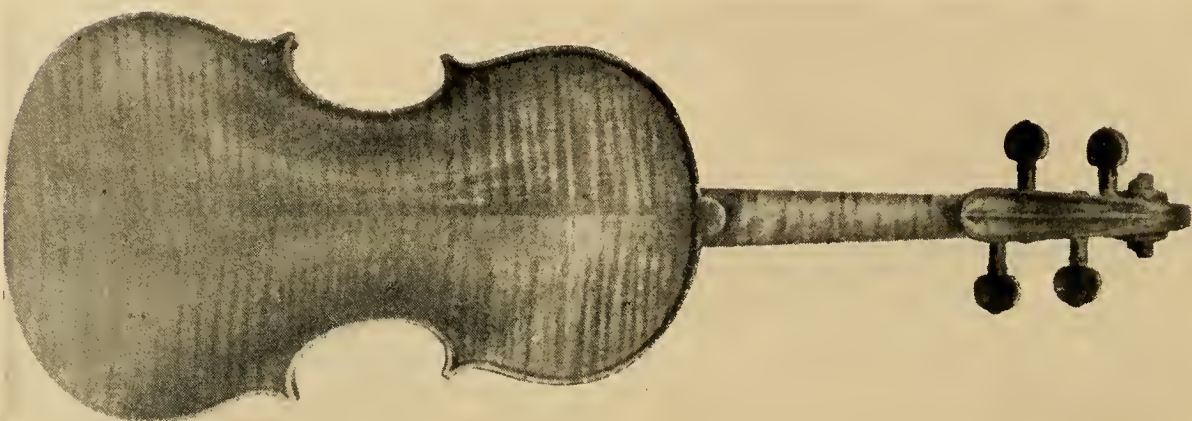


275. Sanctus Seraphin, Venetiis, 1755



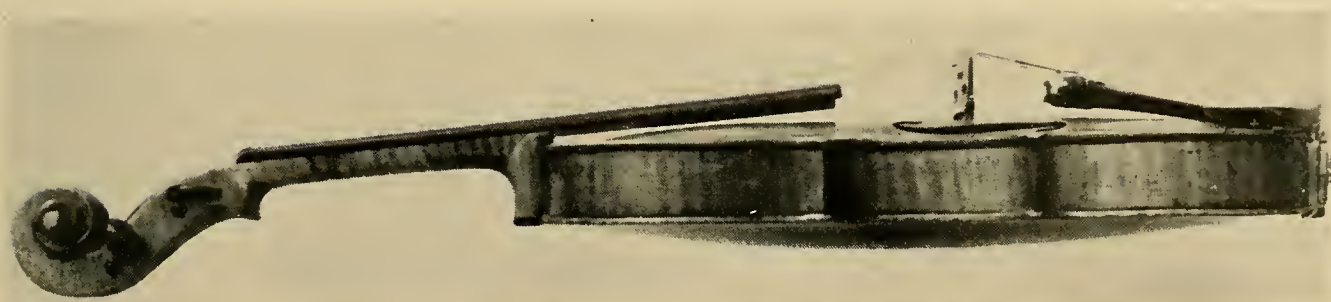
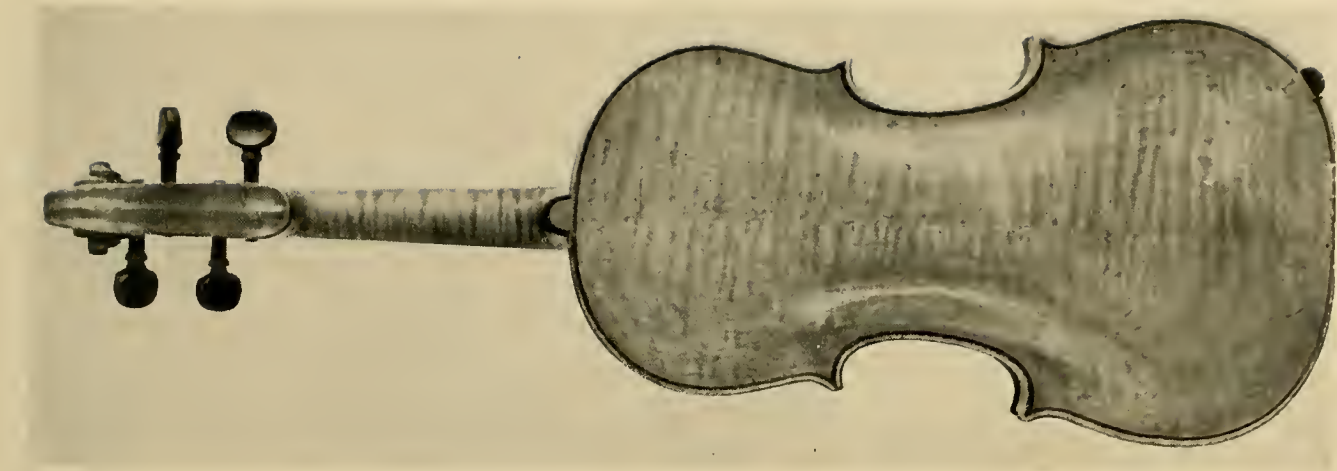
274. Giorgio Sellas, Venezia, 1627





276. Sanctus Seraphin, Venetia, 1709

277. Angelus Soliani, Modena, 1791



278. Laurentius Storioni, Cremona



279. Laurentius Storioni, Cremona



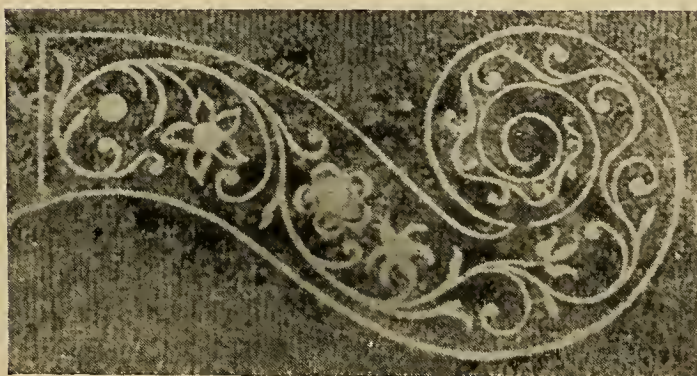
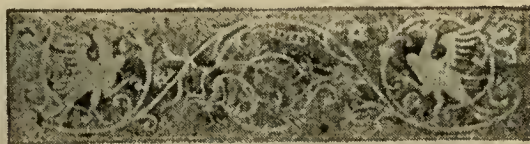
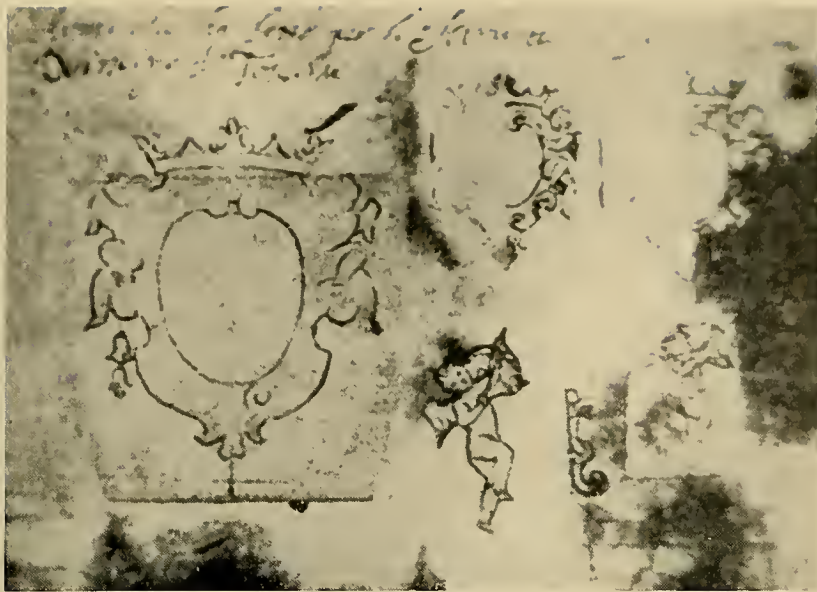
280. Gialdi: Antonio Stradivari, 1691



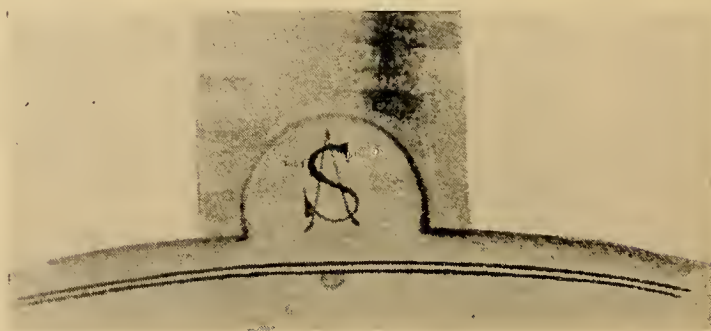
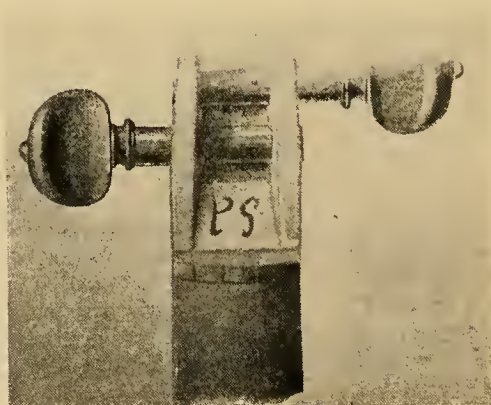
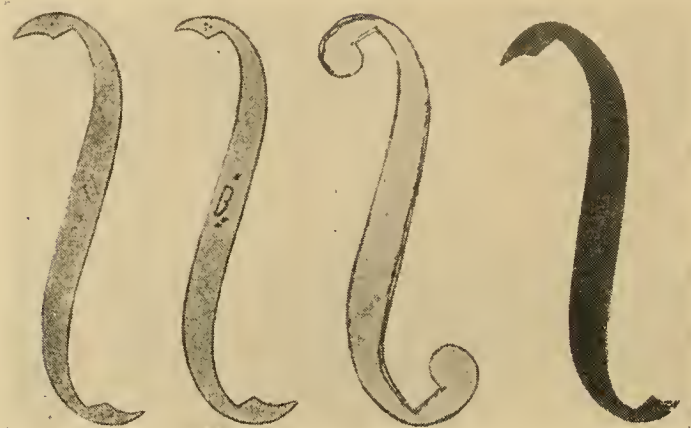
281. Cremona ca 1700



282. Cremona: Piazza di S. Domenico 3



283. Collezione Dalla Valle



284.



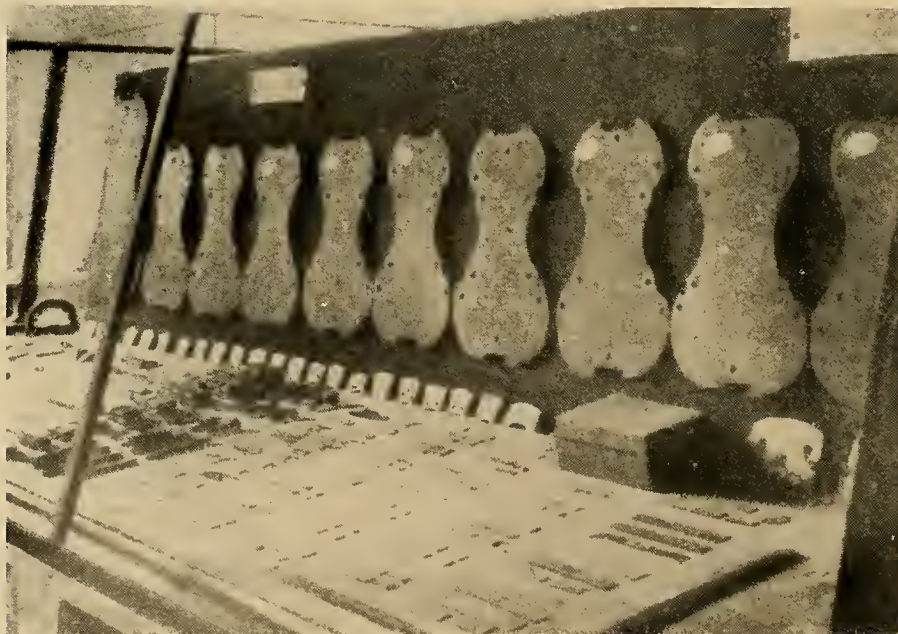
286. E. Haman: Antonio Stradivari



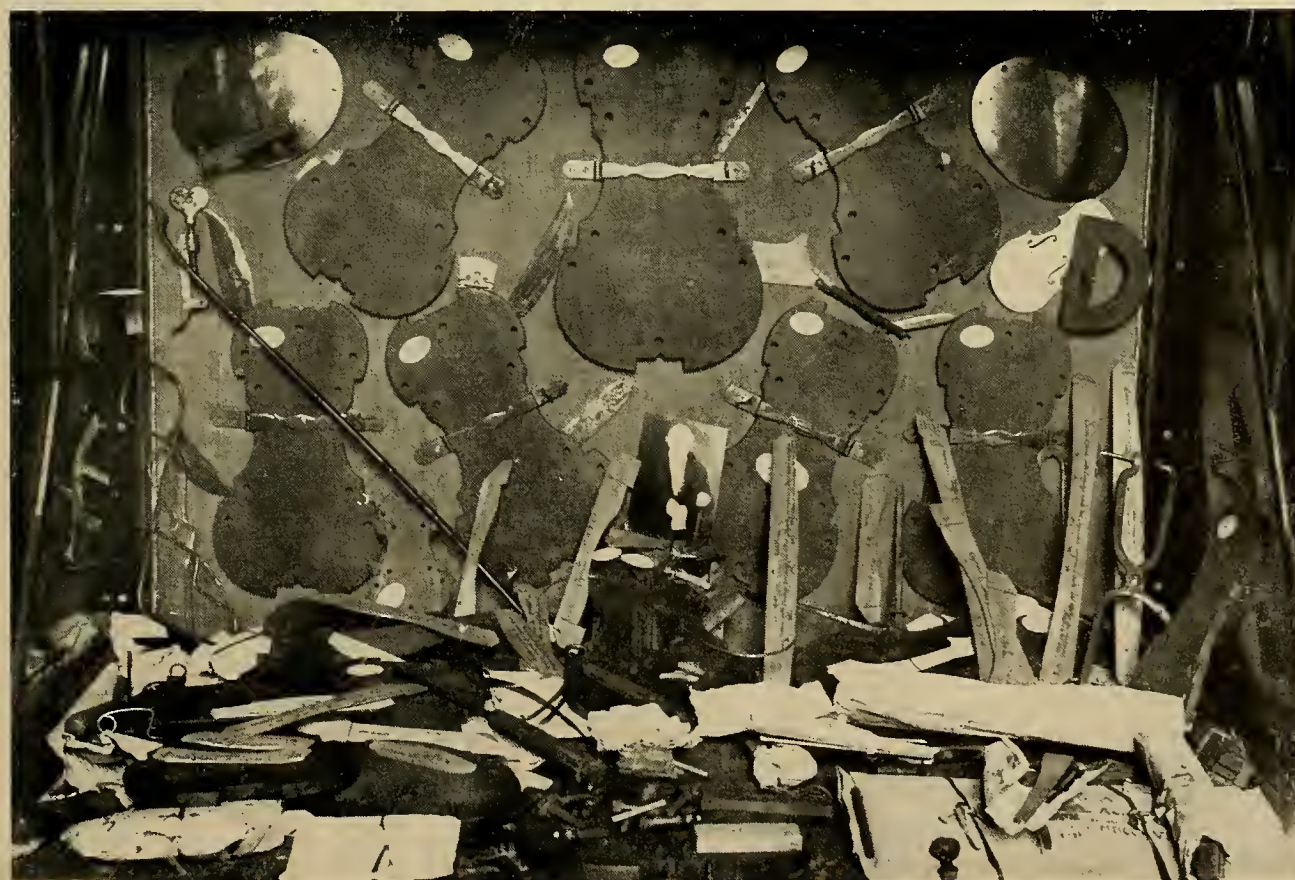
287. "Medica", 1704



285. Antonio Stradivari, 1743



288. Collezione Dalla Valle



289. Collezione Dalla Valle



290. Collezione Dalla Valle

Beatus Vincensius Maria Romanus Ordinis Predicatorum Miserat Divina
Virum S. Iustitiae S. R. E. Gregorius Cardinalis Virum. S. Ecclesiae Benevolentiae Antequam.

Ordinis Predicatorum servituti, atque amoris amicitiam quam Antonius Predicatorum
fremontensis erga nos, ut decipit postulavit semper ostendit, eadem nos ipsi benevolentia
nostra multam prestandam duximus significandam, ac nostris iustis accuatof famitans
eandem annuuntandi optamus, ut ipsam fructus privilegii, privilegii, et exemptionibus,
quos a seipso nos nostro accuatof adiecti servituti ponimus. Deoque sortemur
omnes, et singulos, ut eundem fructum prosequantur, existimant, et de his bonis
honoris: indorand nos omnibus atque solum spondonaf ammi gratitudinem. De quos
omnium, et singulof fidem. Nos prorsus facienda mandamus, nostra propria
manu subscripfas, atque impetimus nulli unitas. Data Benevolentiae hac de
XXV mensis Junij MDCCLXXII.

Gregorius Cardinalis Virum S. R. E. Gregorius



Je soussigné Certifie que l'instrument de
Stradivarius que je vend aujourd'hui à M^r
 David Lœuven est de la première époque 1684
 qu'il est parfaitement authentique, et entièrement
 de l'antique, Il est dans le meilleur état de conservation.
 Il vient de Giacomo Benardi, artiste distingué
 qui la joue avec un immense succès pendant
 quarante ans de sa vie.
 Paris le 27 juin 1873 *(Vuillaume)*

292.

*Misura Giusta per il Tenore de'occhi fatto ha posta
 Per il Gran Principe di Toscana Di + octob 1670*

"Mesure exacte pour le placement du 'f' du 'Tenore' qui j'ai fait pour le Grand Prince de Toscane

*Misura Giusta per il Occhi della Contralto fatto
 Ha posta per il Gran Principe di Toscana Di + octob 1670*

"Mesure exacte pour le placement du 'f' du 'Contralto' qui j'ai fait pour le Grand Prince de Toscane

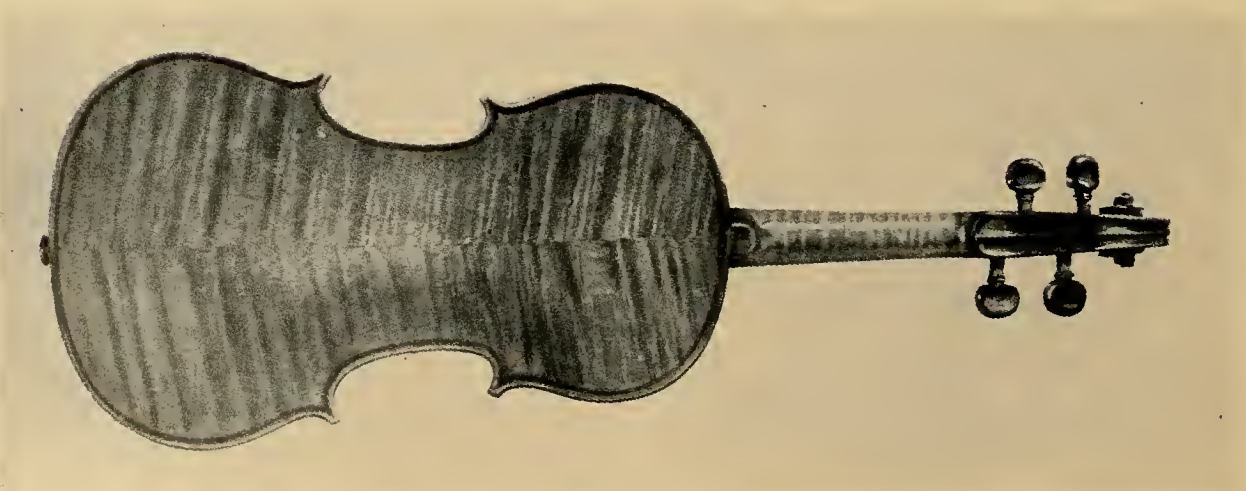
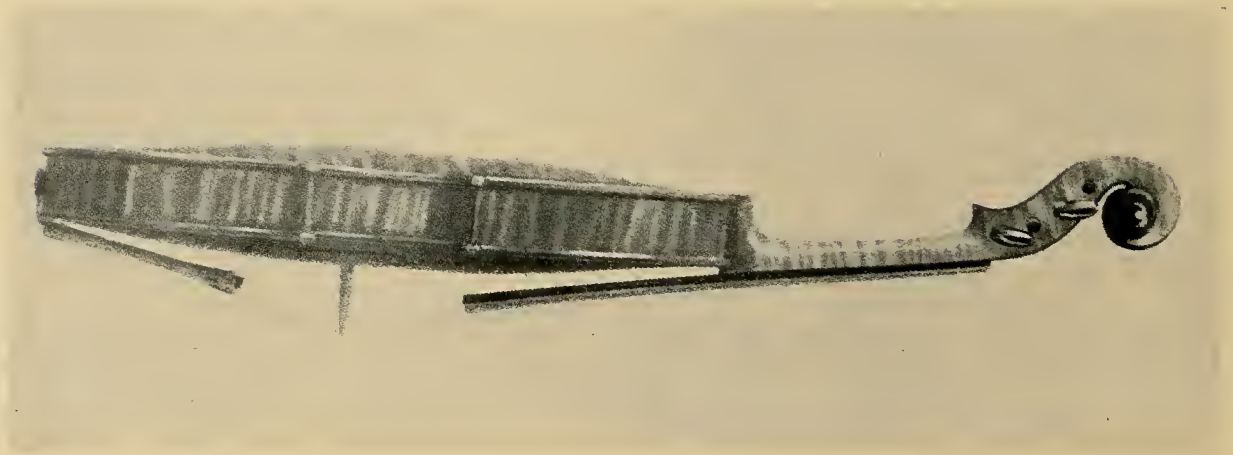
Fig. 35. Fac-similé des inscriptions relatives au placement des 'f' des 'Tenore' et du 'Contralto'

293.

M^{mo} C. Sig. S. E. Don C. M^{mo}

No ho mandato Violino più
presto ha l'ausa di spedire
qual che persone suocere ora
per capitaro il padre loro
de S. Maria qual lo insegna
me ha permesso di fare
per subito ha. V. C. quel pre
go. C. perdente se non
lo mandare più presto e spero
che sarà gradito e vostro per
non vedere più. C. Li baci
Le sue mane & Li Julia veing
Vi V. C. Li Julia veing
Cremone li 23 Agosto

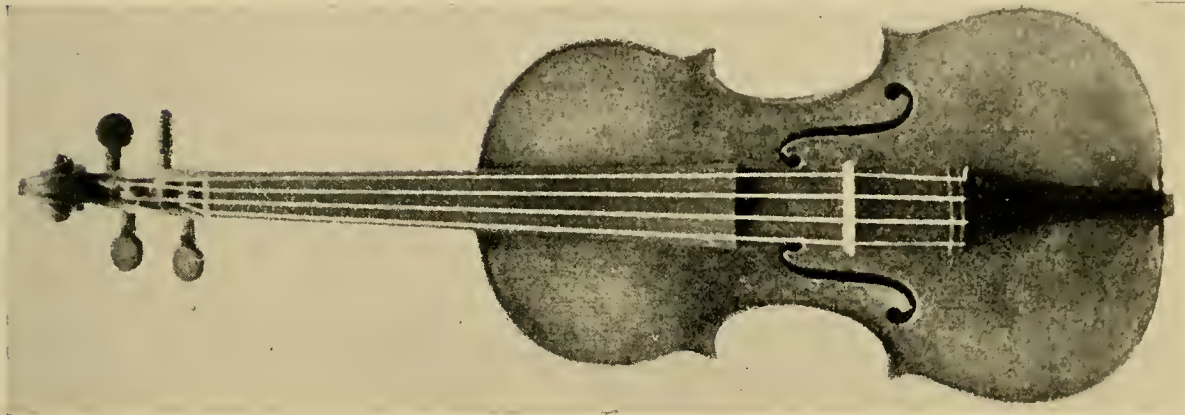
Humilis & devotus servus A. S. Stra. T. 1. 1. 1.



295. Antonio Stradivari, 1704, "Betts"

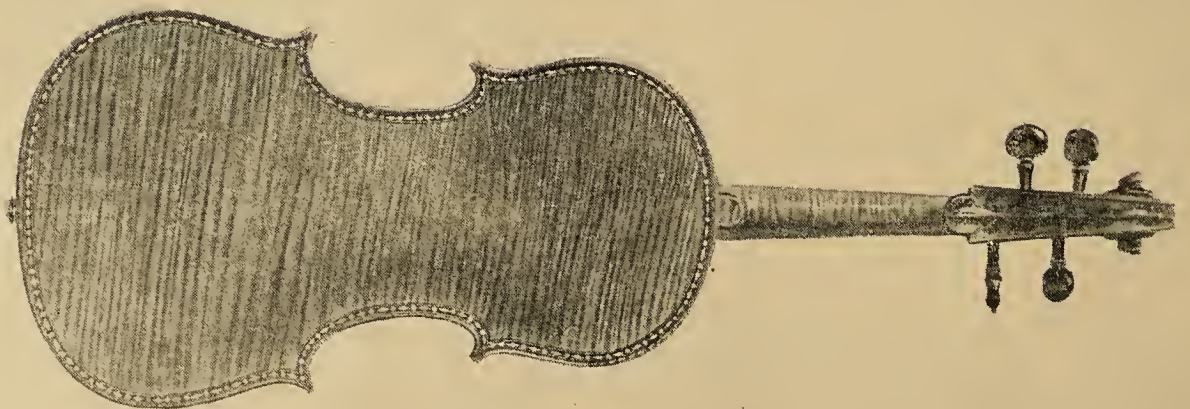
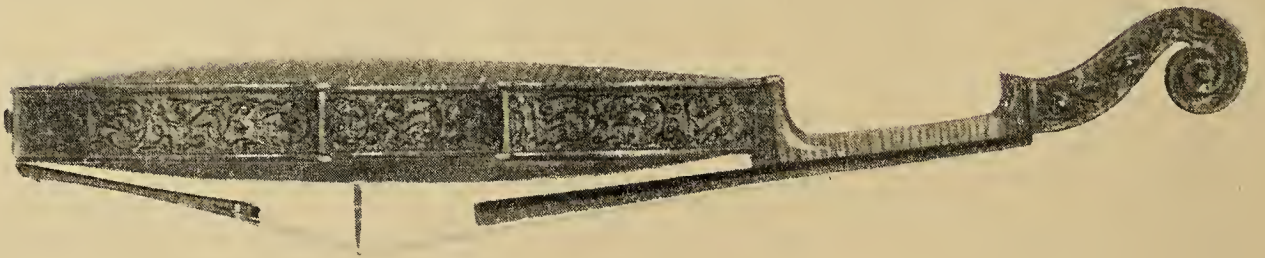


297. Antonio Stradivari, 1671

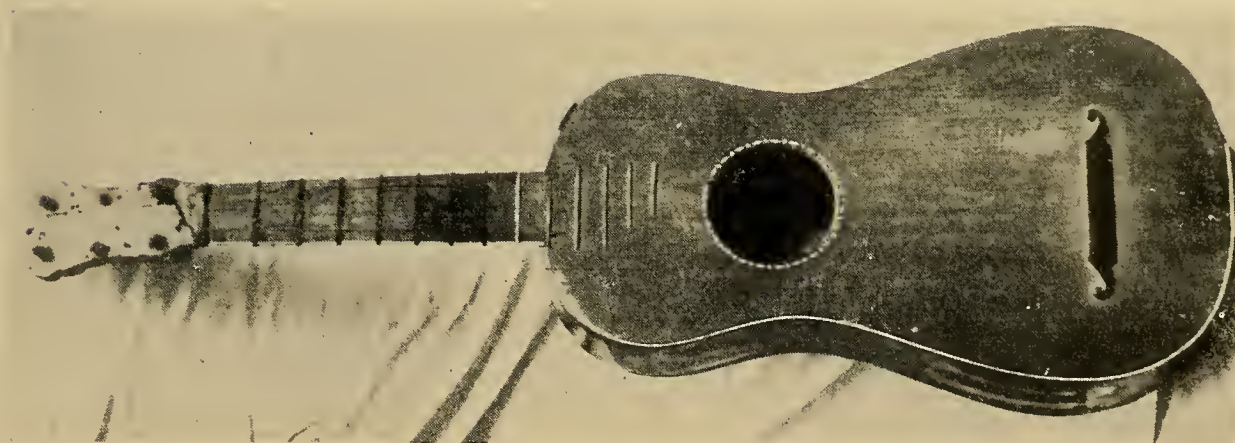


296. Antonio Stradivari, 1667

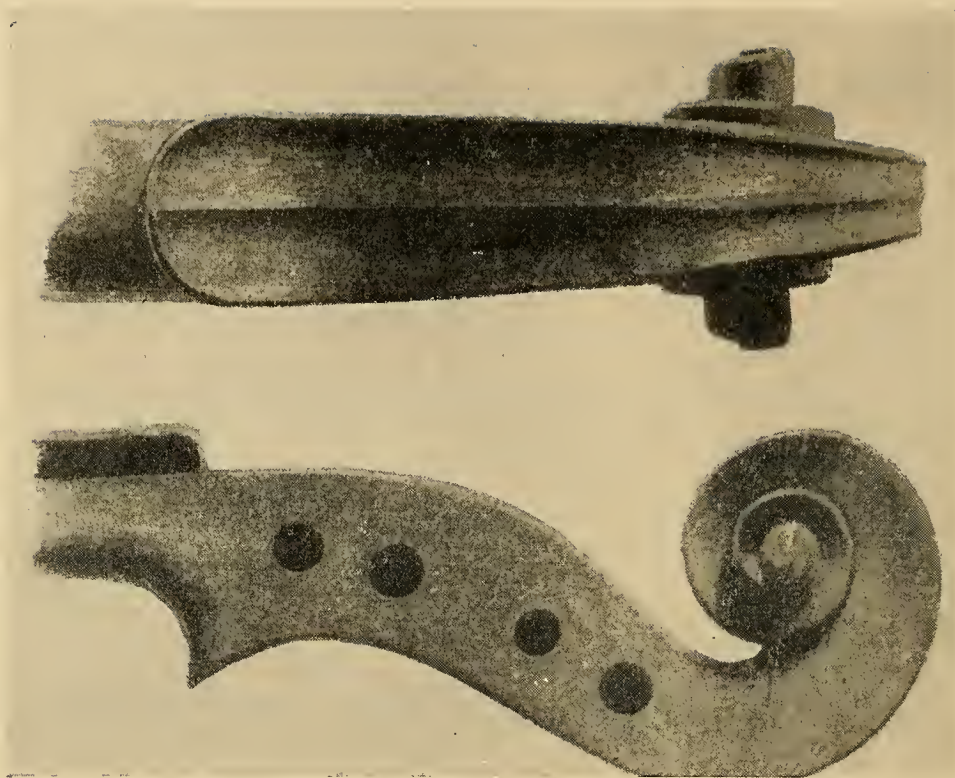




298. Antonio Stradivari, 1679, (Hellier)

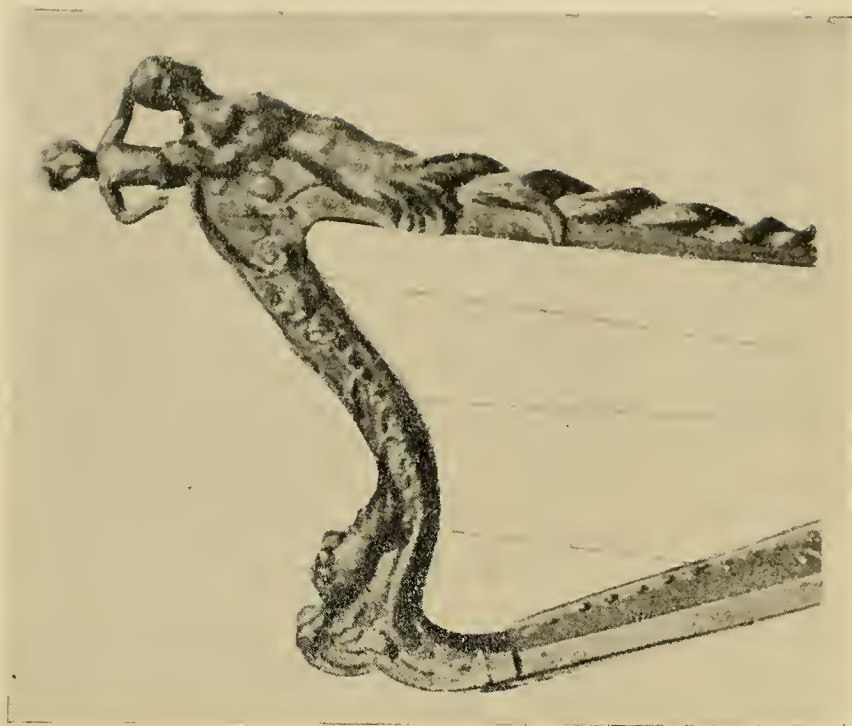
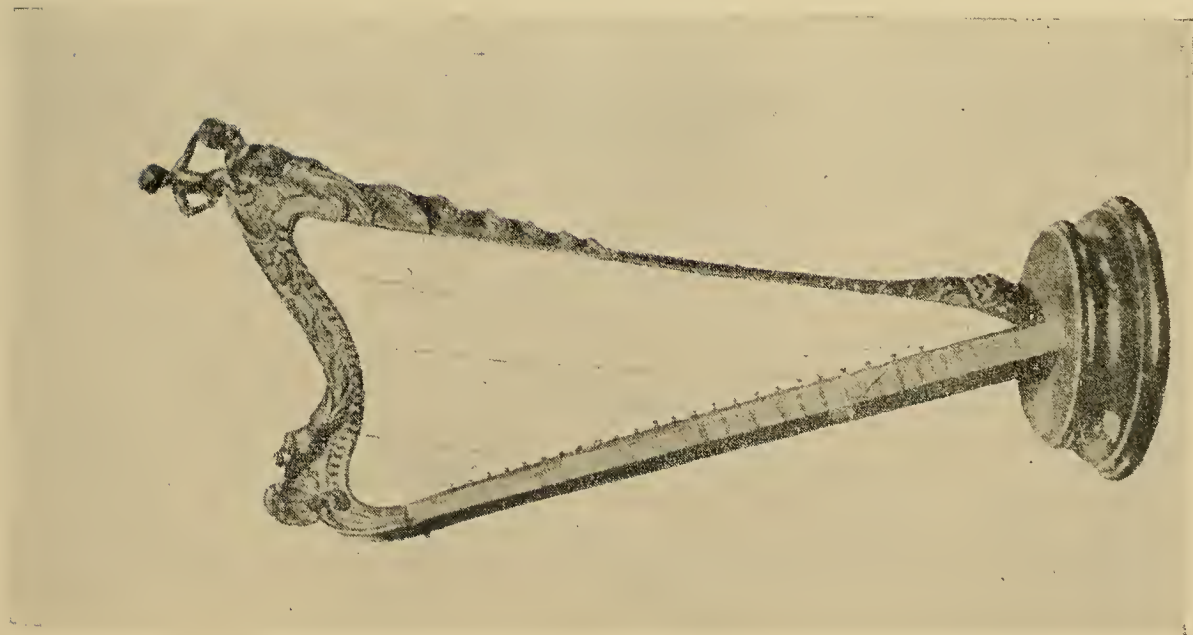


299. Antonio Stradivari, 1679

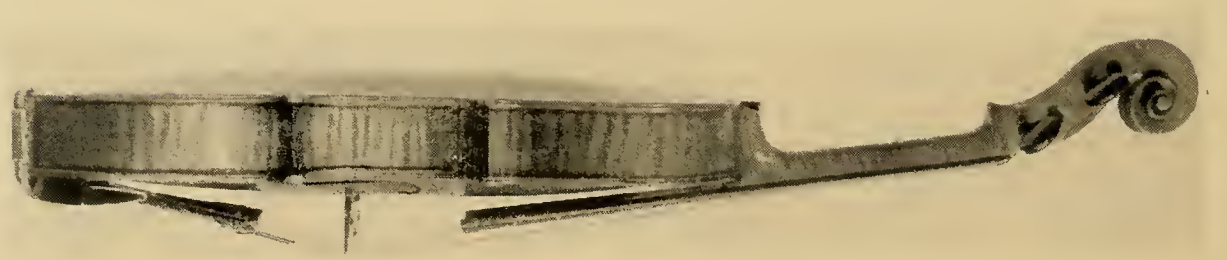


300. Antonio Stradivari, 1680





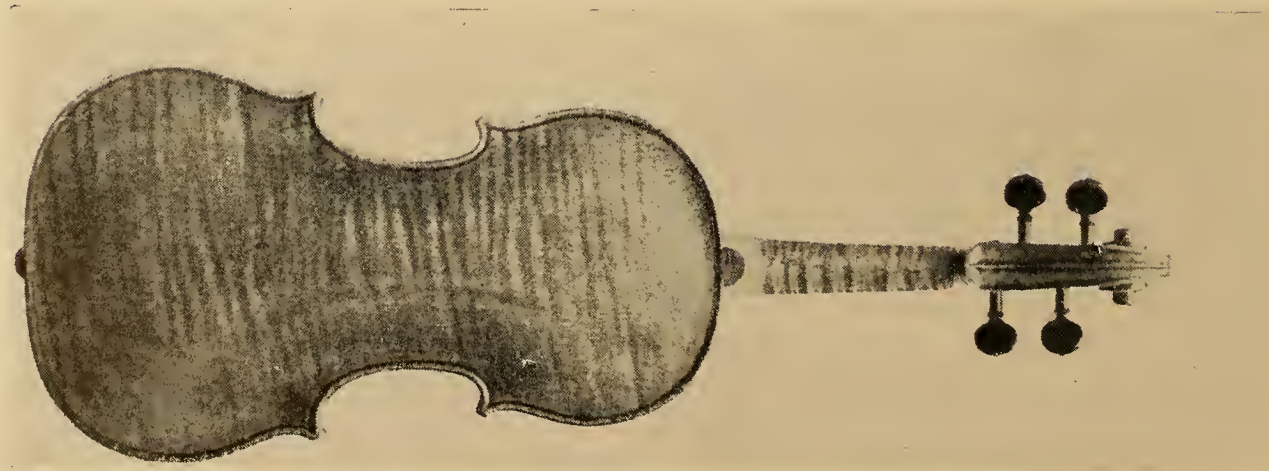
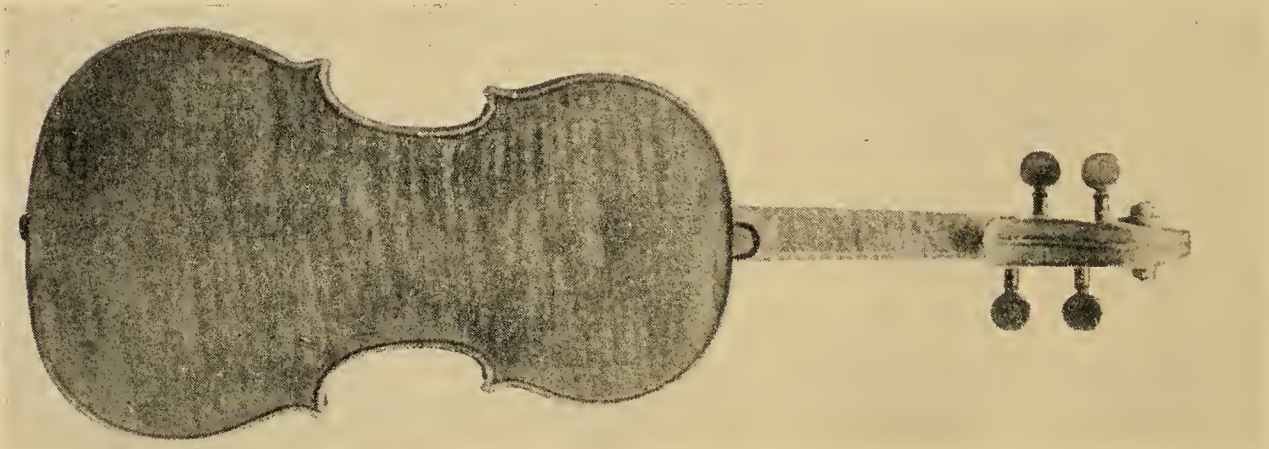
301L. Antonio Stradivari, 1681



302. Antonio Stradivari, 1683, (Suk)



303. Antonio Stradivari, 1683, (Suk)

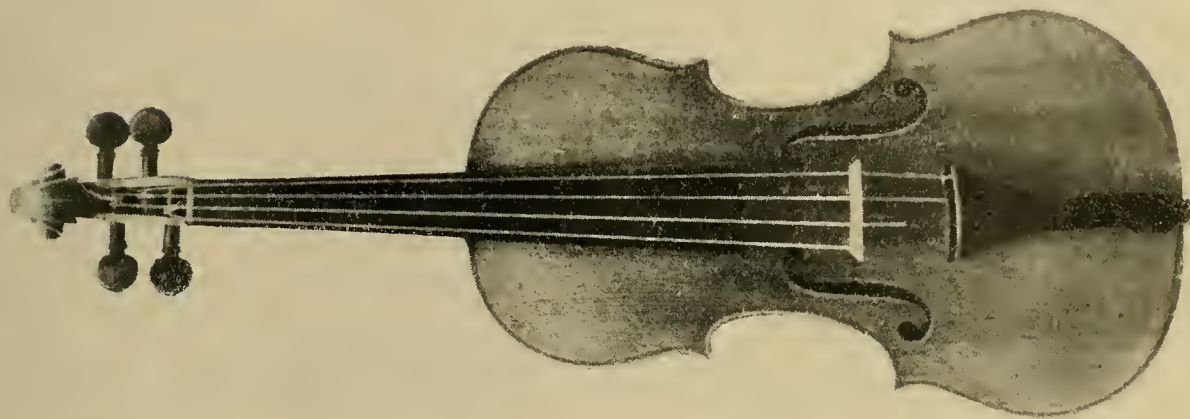


304. Antonio Stradivari, 1684, (Webbs)

305. Antonio Stradivari, 1685



307. Antonio Stradivari, 1685, (Max Joseph)



306. Antonio Stradivari, 1684, (Florentin)

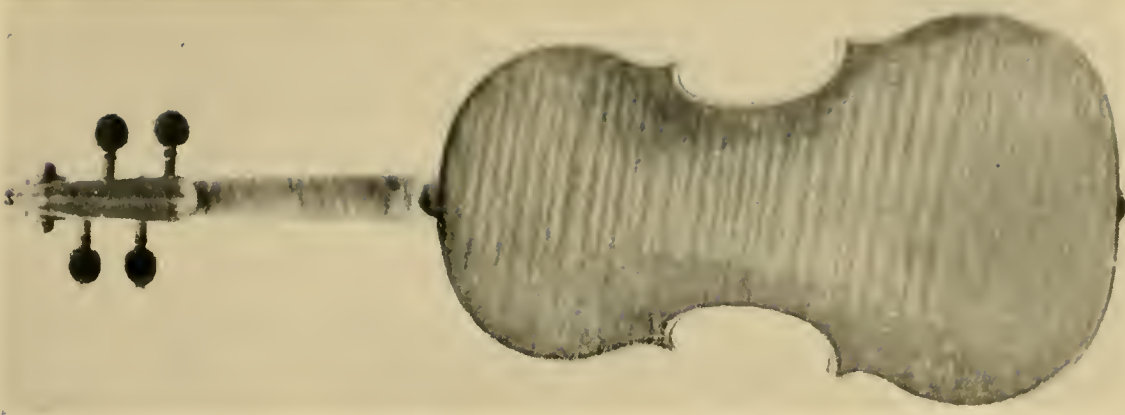




309. Antonio Stradivari, 1685



308. Antonio Stradivari, 1701



311. Antonio Stradivari, 1688

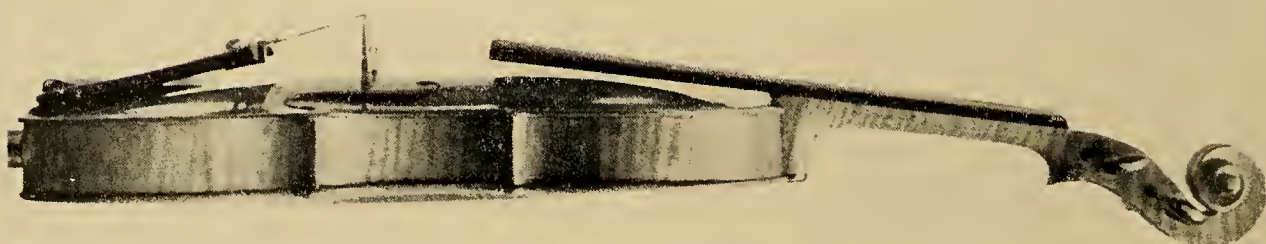


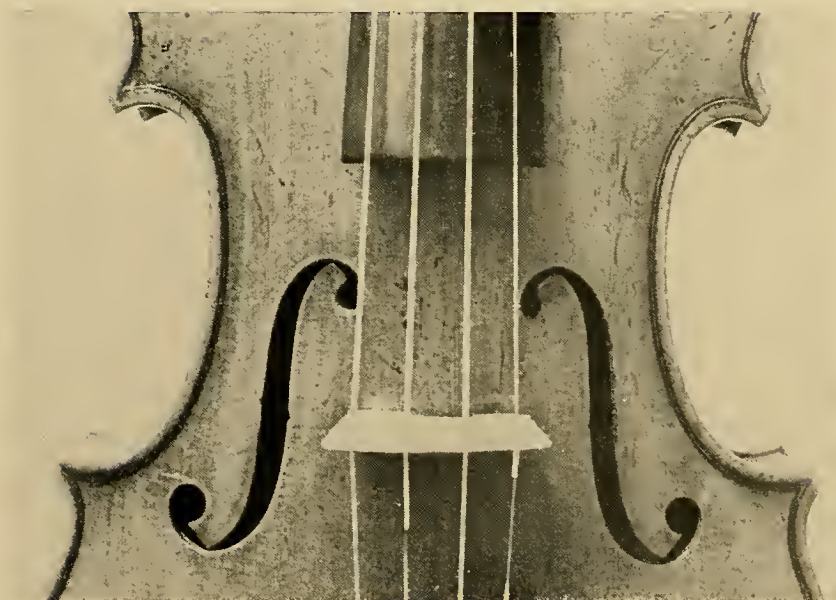
310. Antonio Stradivari, 1687



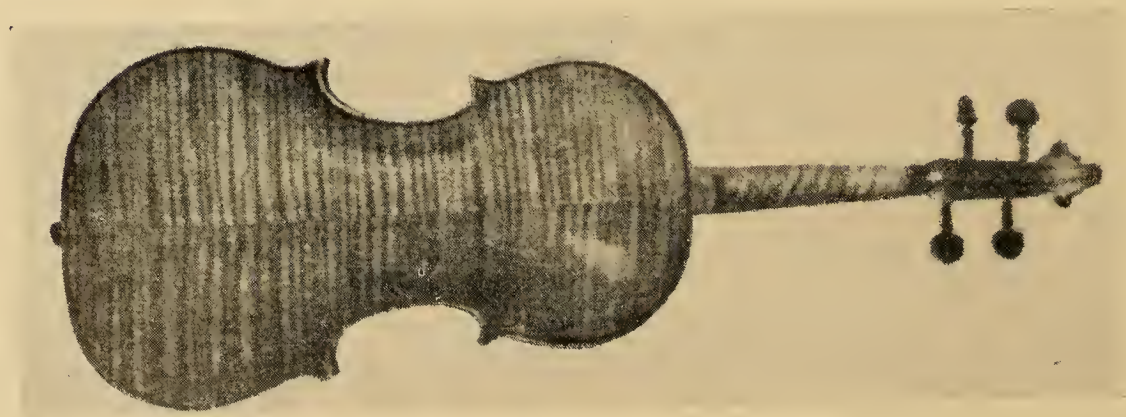
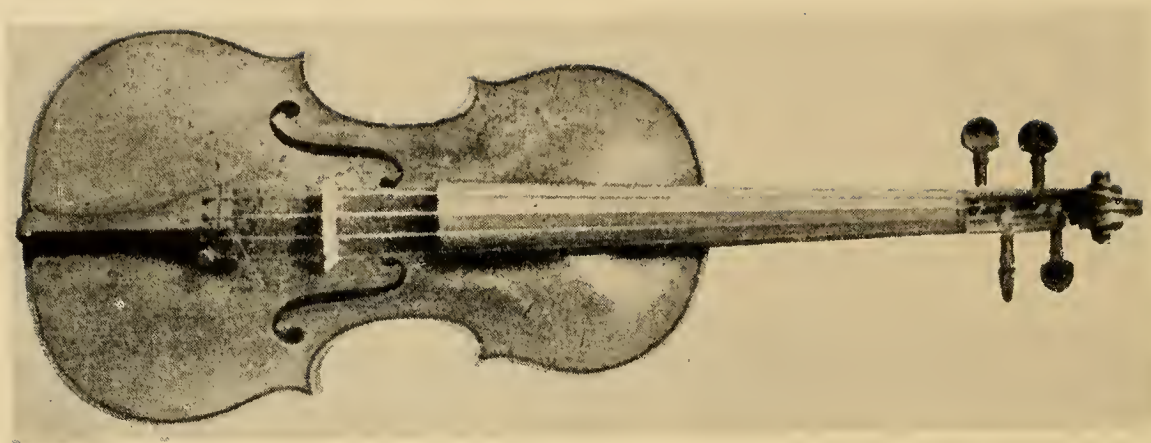


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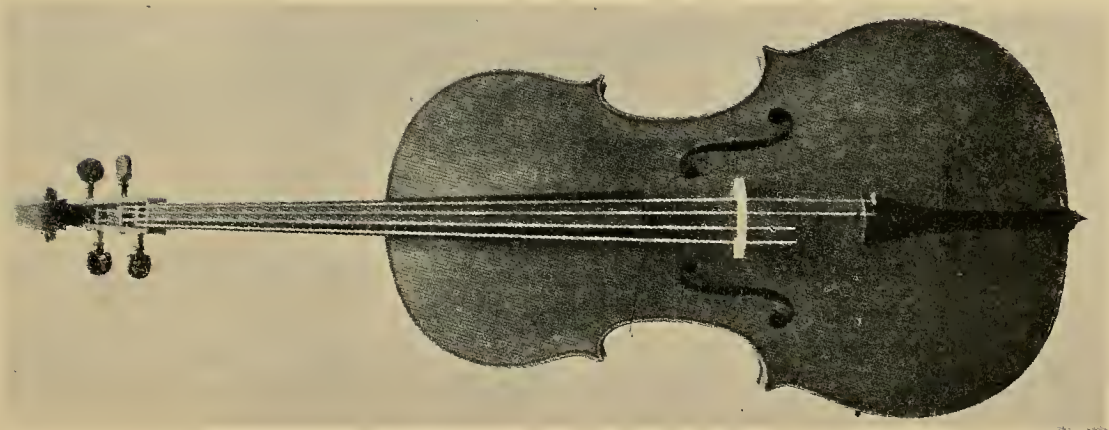
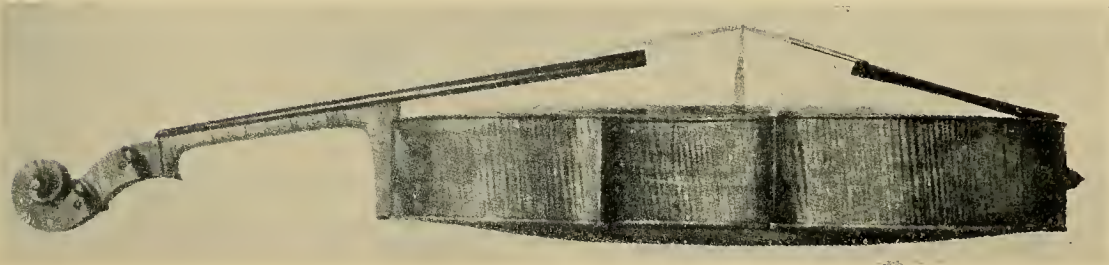
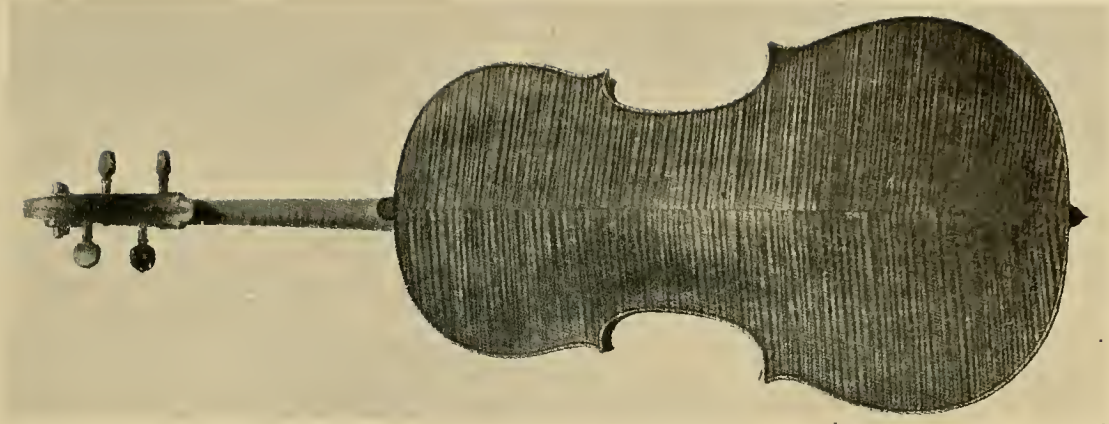




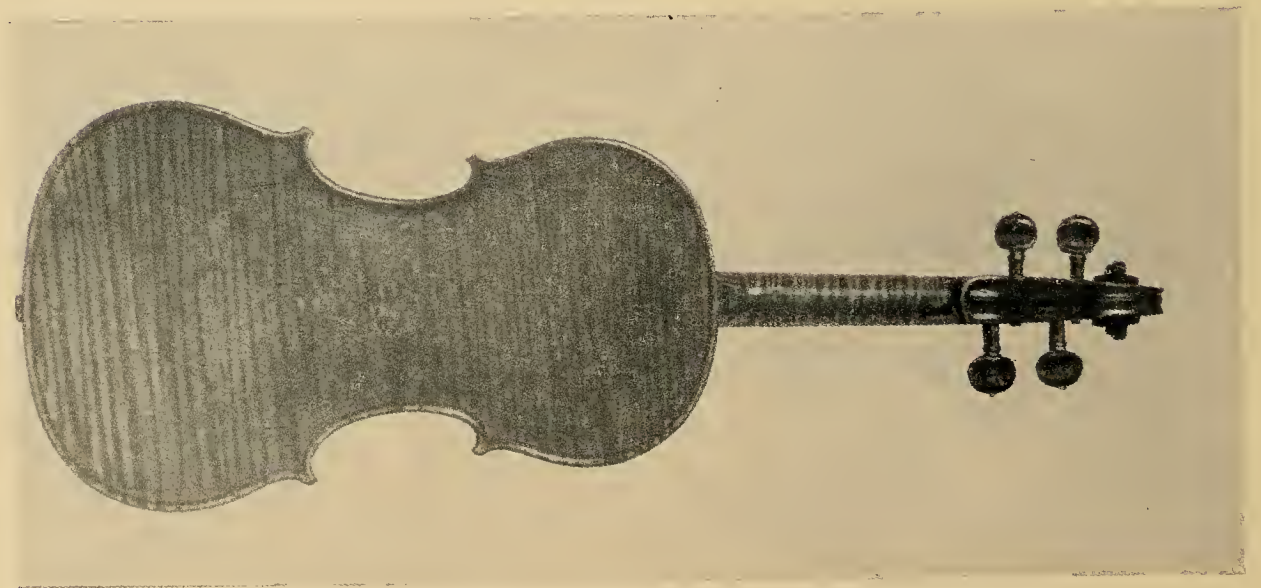
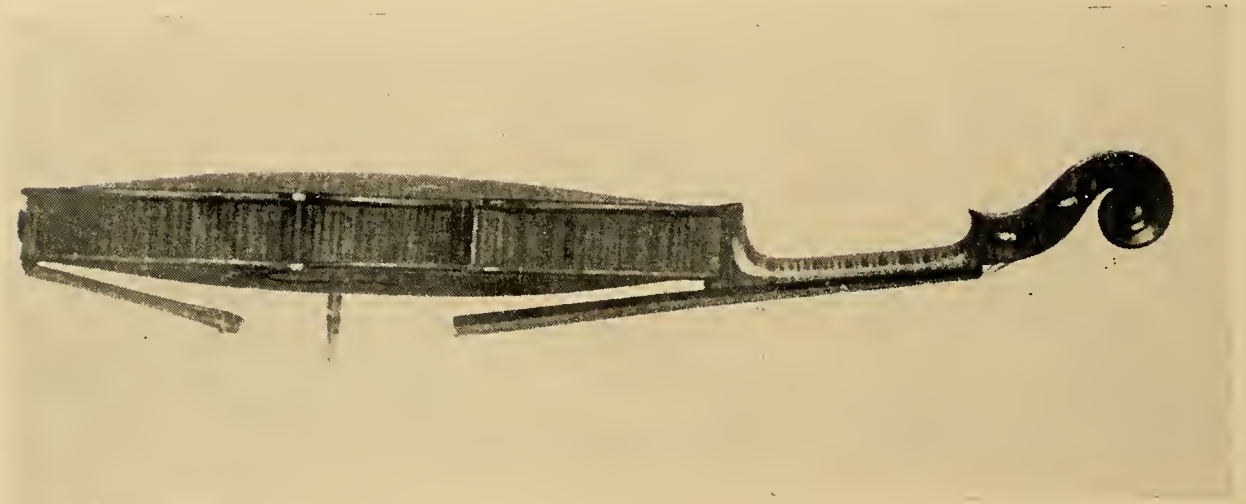
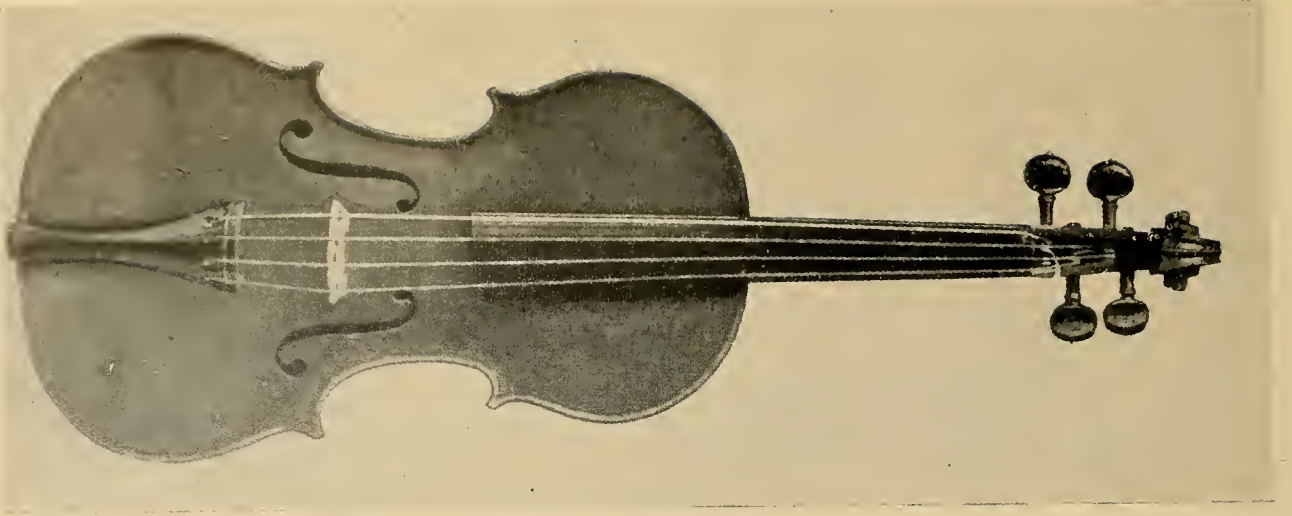
313. Antonio Stradivari, 1588



314. Antonio Stradivari, 1686, (Avery)



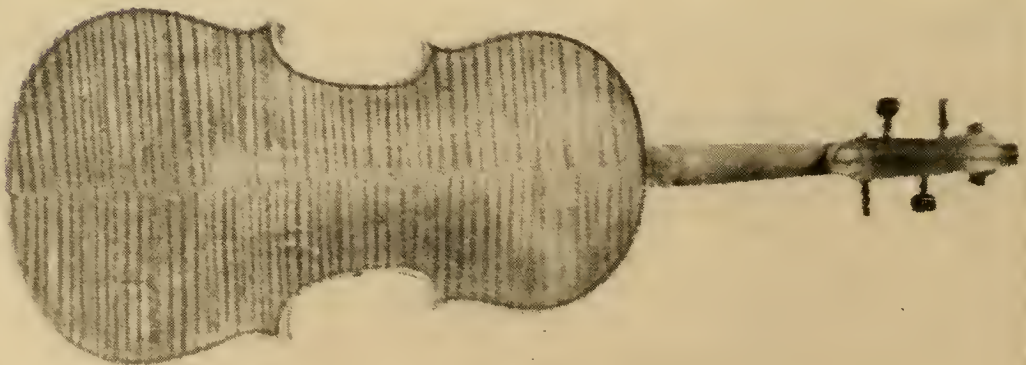
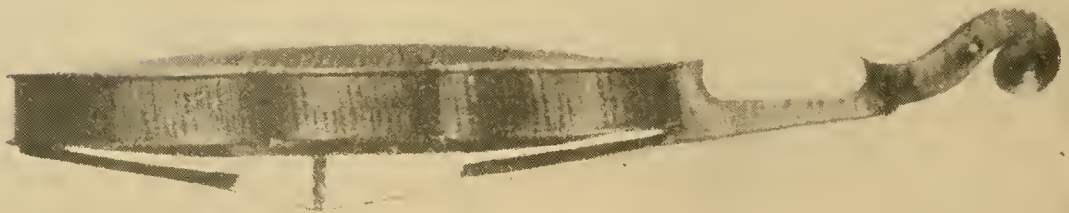
315. Cello: Antonio Stradivari, 1689, (Archinto)



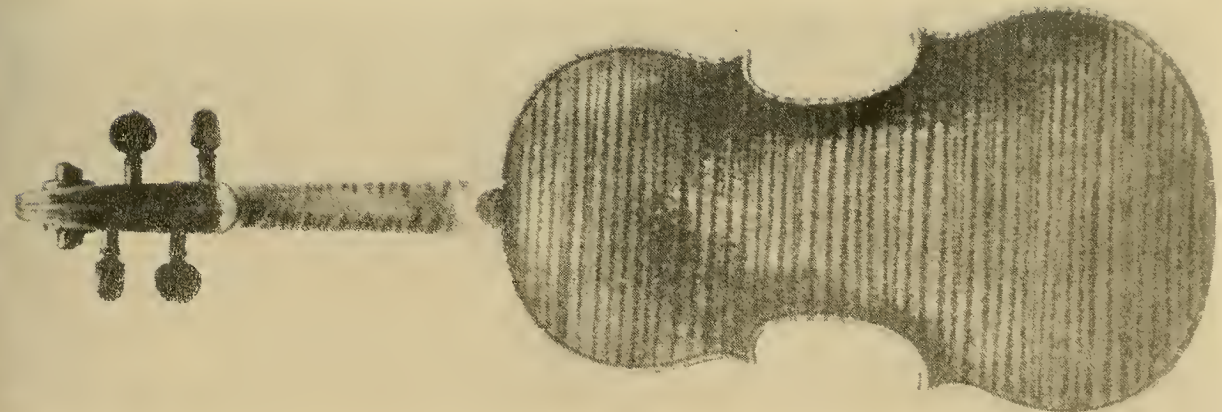
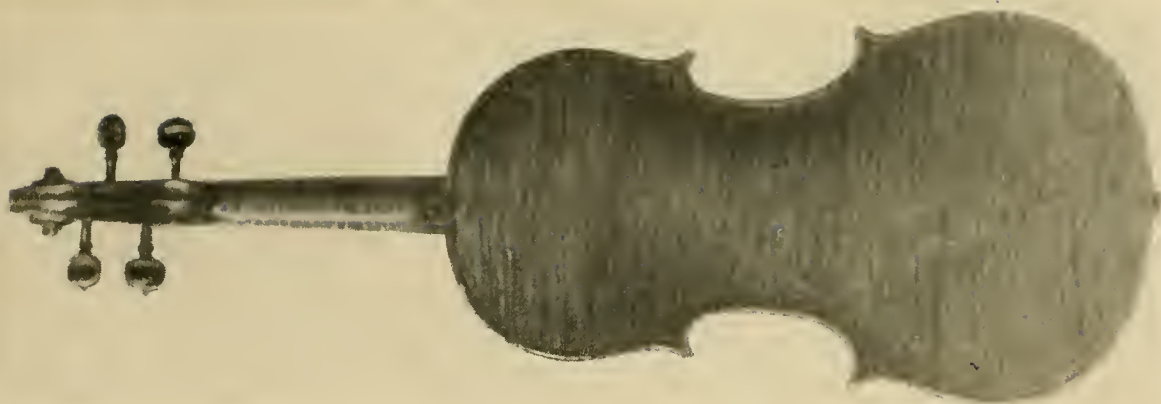
316. Antonio Stradivari, 1690



317. Viola: Antonio Stradivari, 1890



318. Viola: Antonio Stradivari, 1690, (Medico)

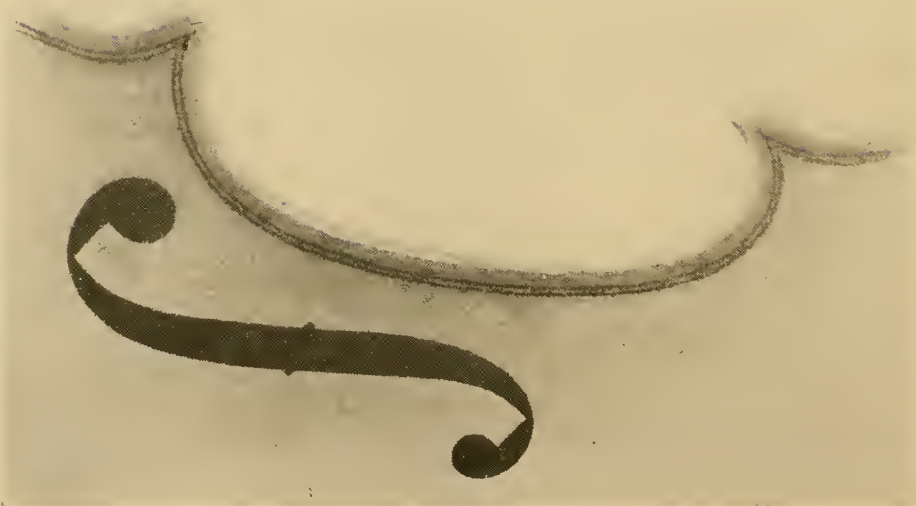


320. Antonio Stradivari, 1695, ("Longuet")

319. Antonio Stradivari, 1691, (Marquis de Villers)



321. Antonio Stradivari
"Betts"



322. Antonio Stradivari, 1714
"Dauphin"



323. Antonio Stradivari, 1694



324. Antonio Stradivari, 1700



325. Antonio Stradivari, 1701

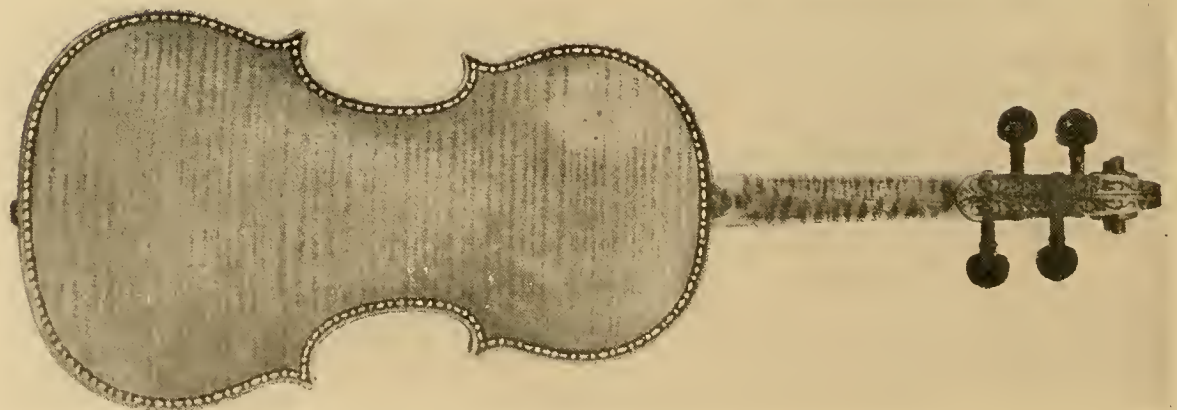
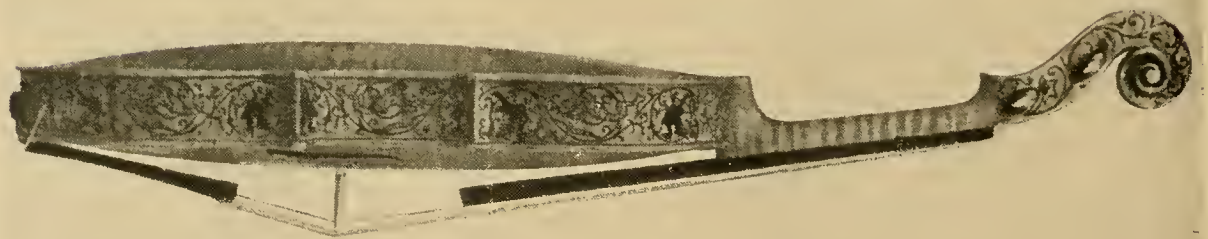


326. Antonio Stradivari, 1702

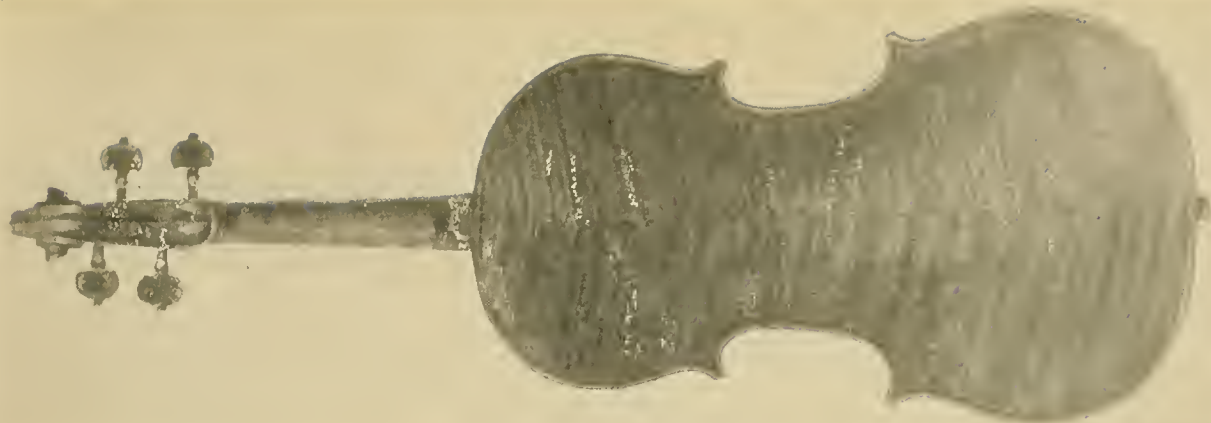
327. Antonio Stradivari, 1702, (Wondra Bey)



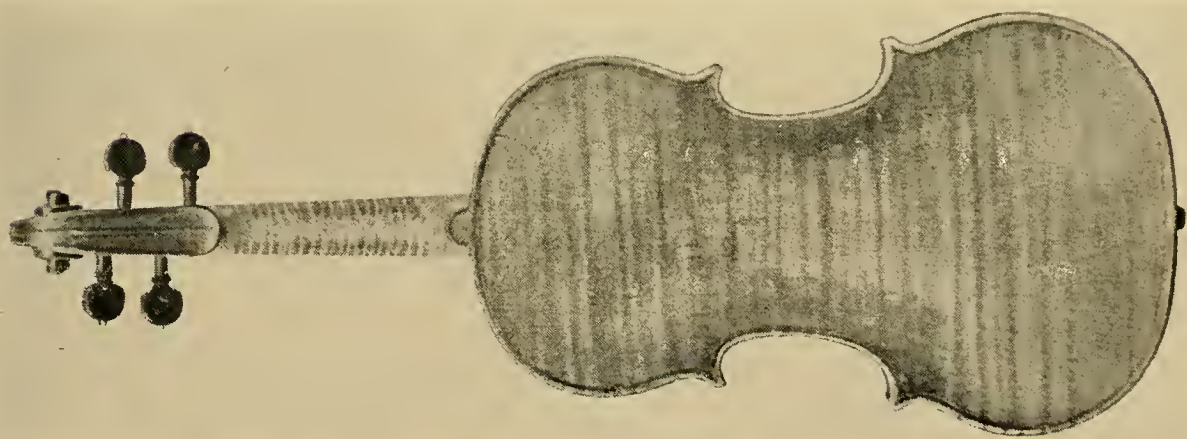
328. Ant. Stradivari, 1708, "Soil"



329. Antonio Stradivari, 1709, (Greffuhle)

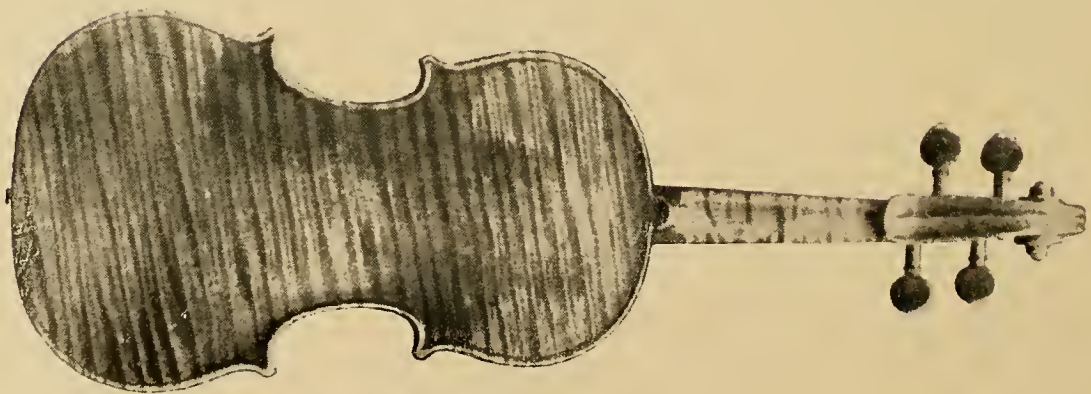
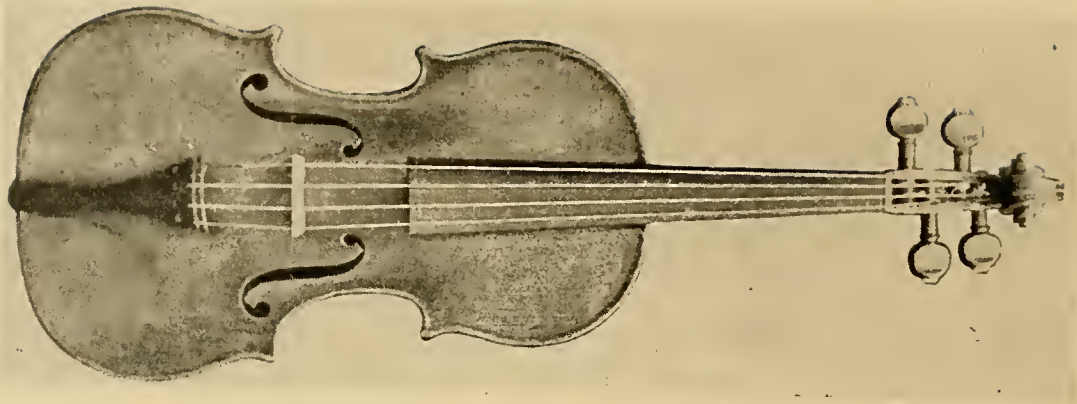


331. Antonio Stradivari, 1715, (Alard)

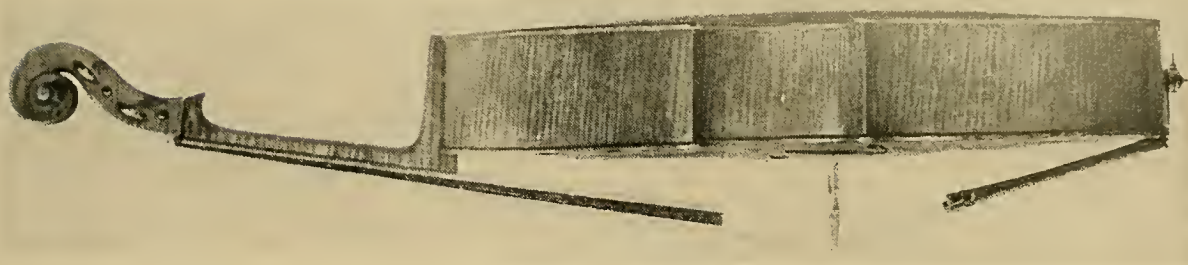


330. Antonio Stradivari, 1713, (Sancy)





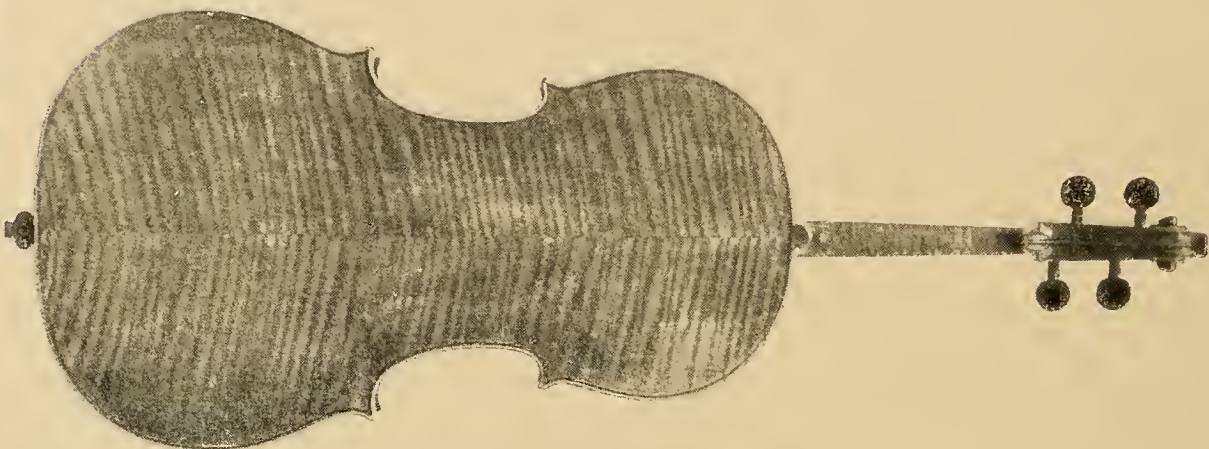
332. Antonio Stradivari, 1709, (Riess)



333. Antonio Stradivari, 1711, (Duport)

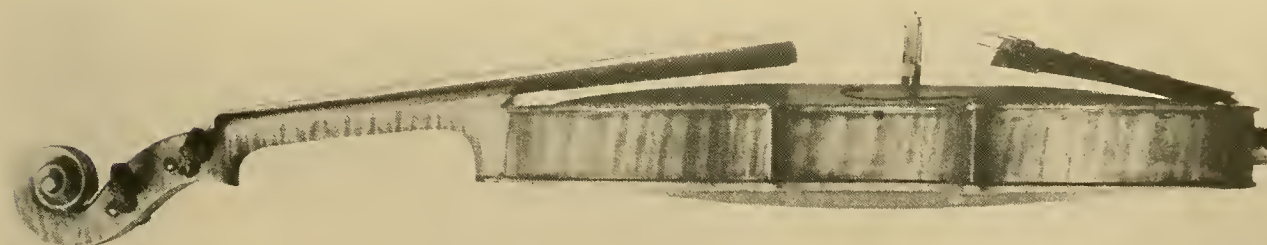
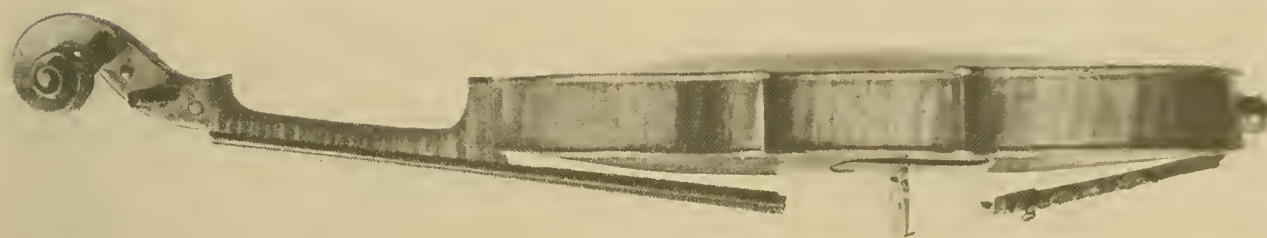
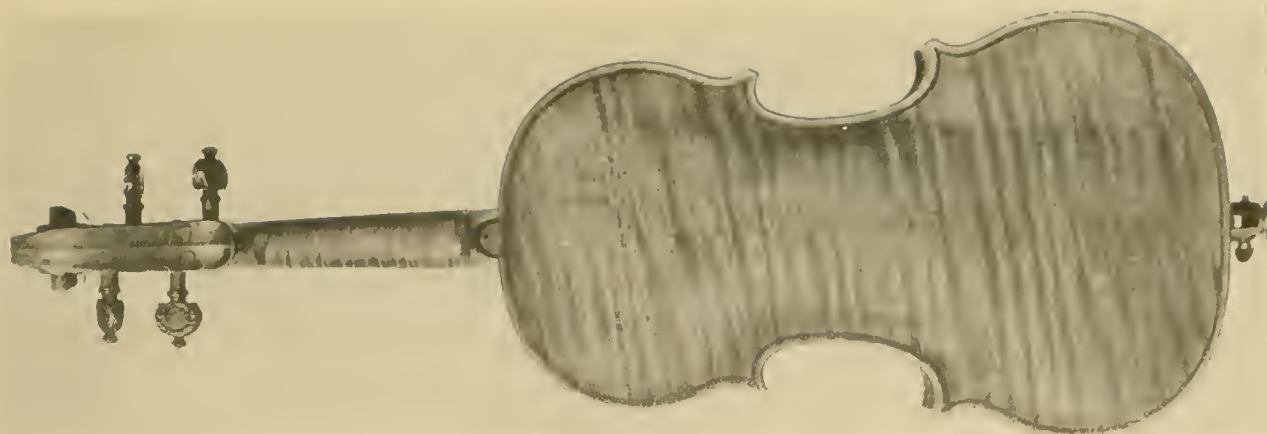


534. Cello: Antonio Stradivari, 1718, (Hegar)

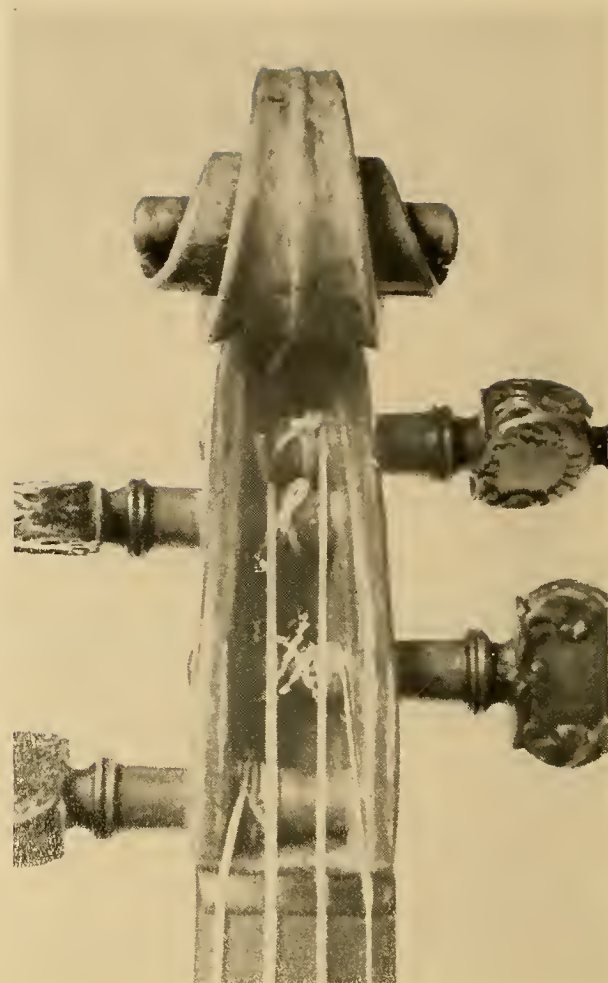


535. Antonio Stradivari, 1719, (Alba)

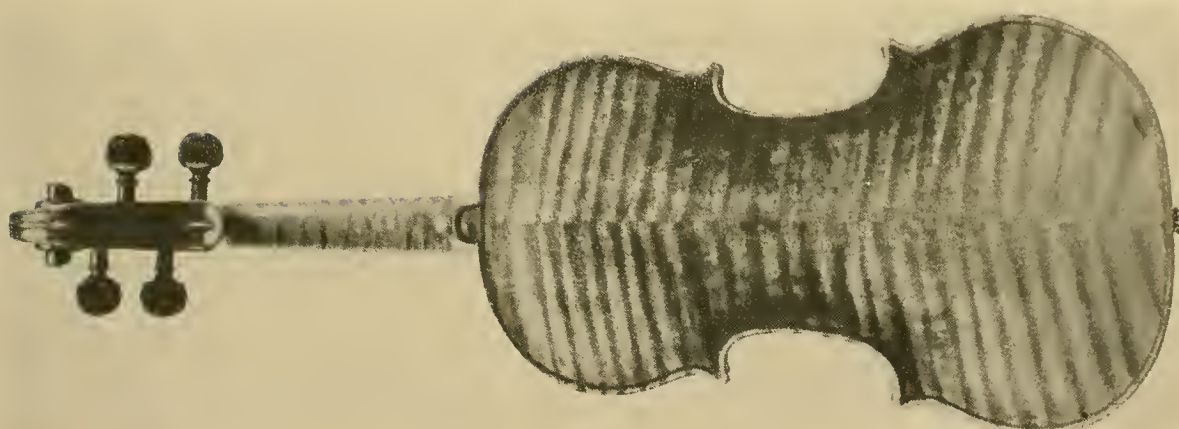




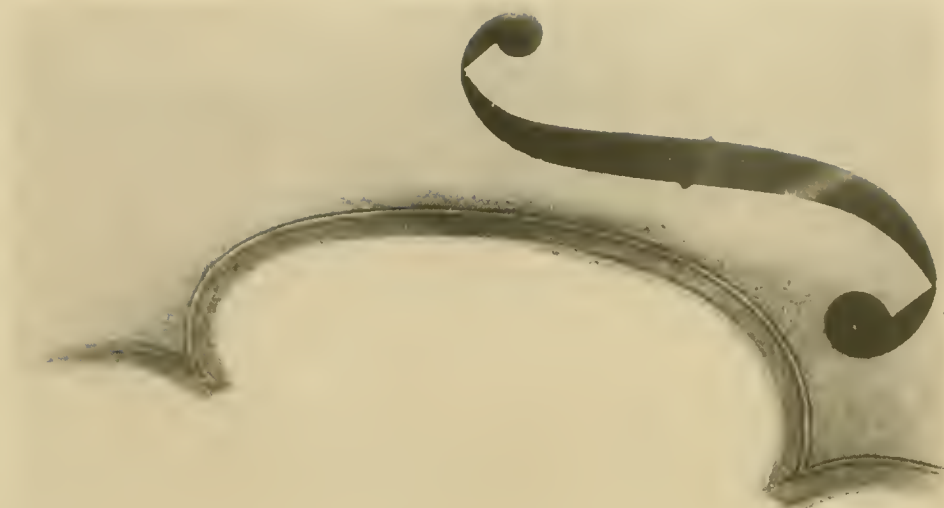
336. Antonio Stradivari, 1715, ("Emperor", Kubelik)



337. Antonio Stradivari, 1715, ("Emperor", Kubelík)



338. Antonio Stradivari, 1716, (Goldman)

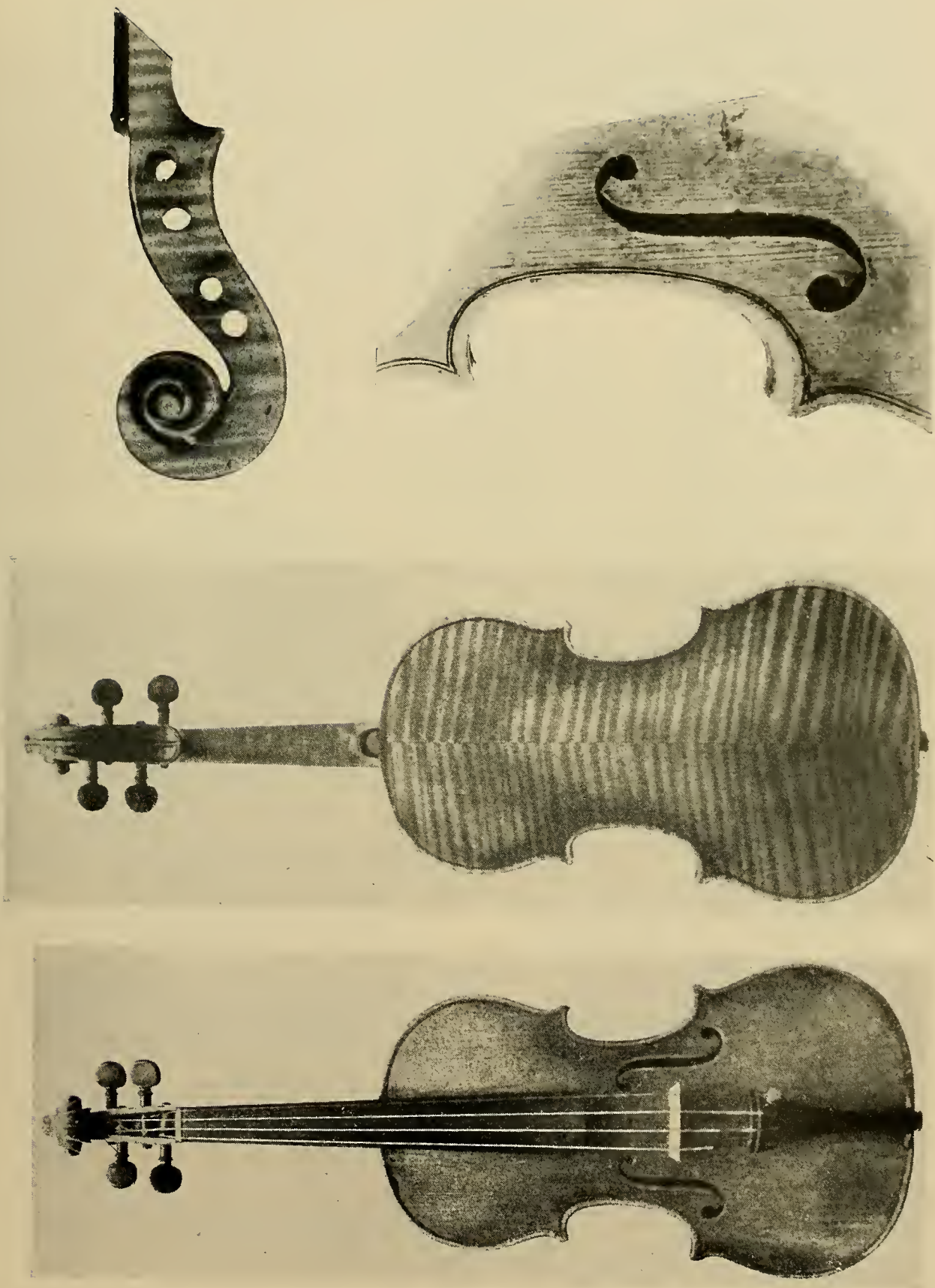


339. 1716 — Le Messie





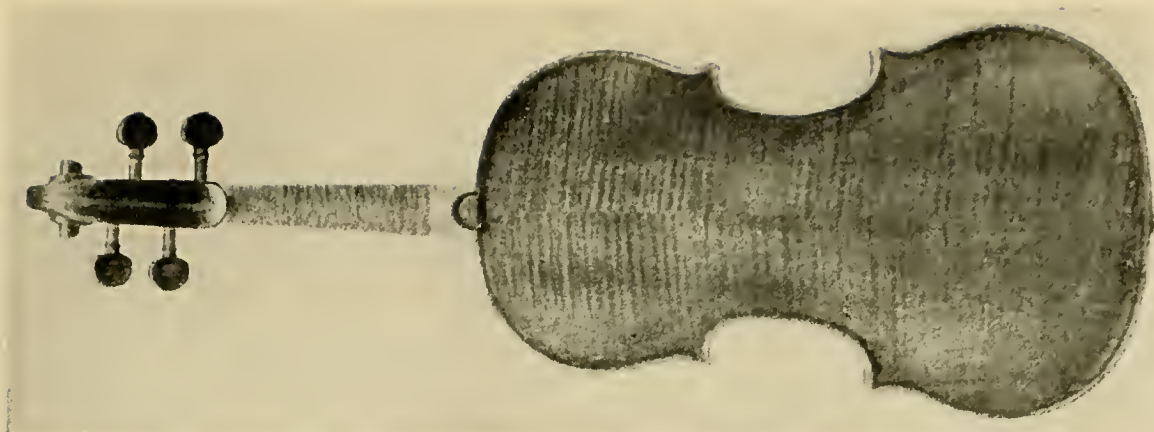
340. Antonio Stradivari, 1720, (Wolhouse)



341. Antonio Stradivari, 1720, (Villares)



342. Antonio Stradivari, 1721, (Archinto)

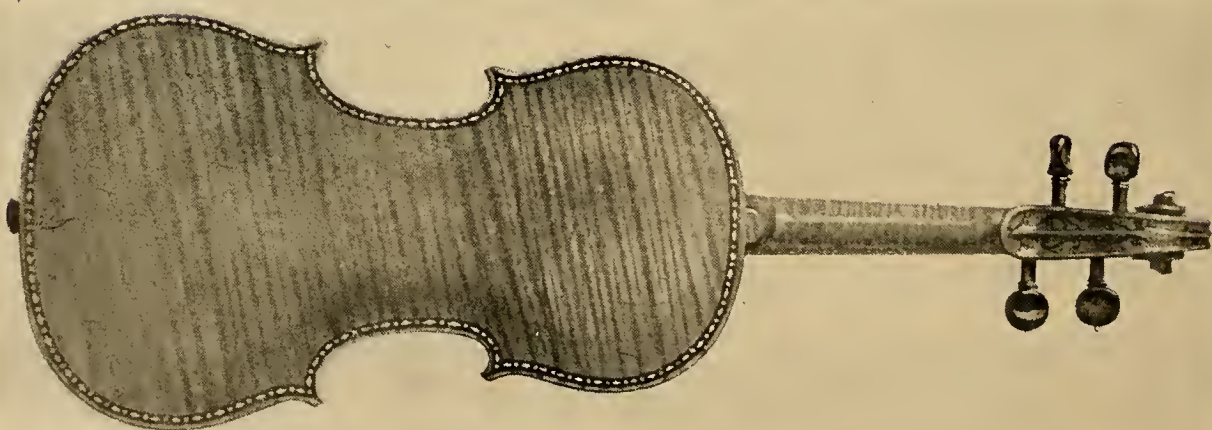
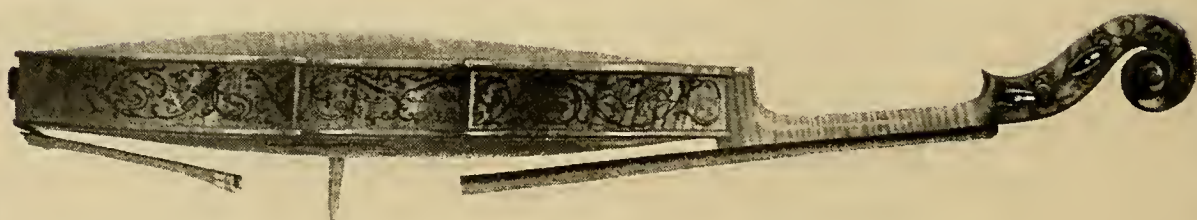


344. Antonio Stradivari, 1722



343. Antonio Stradivari, 1721





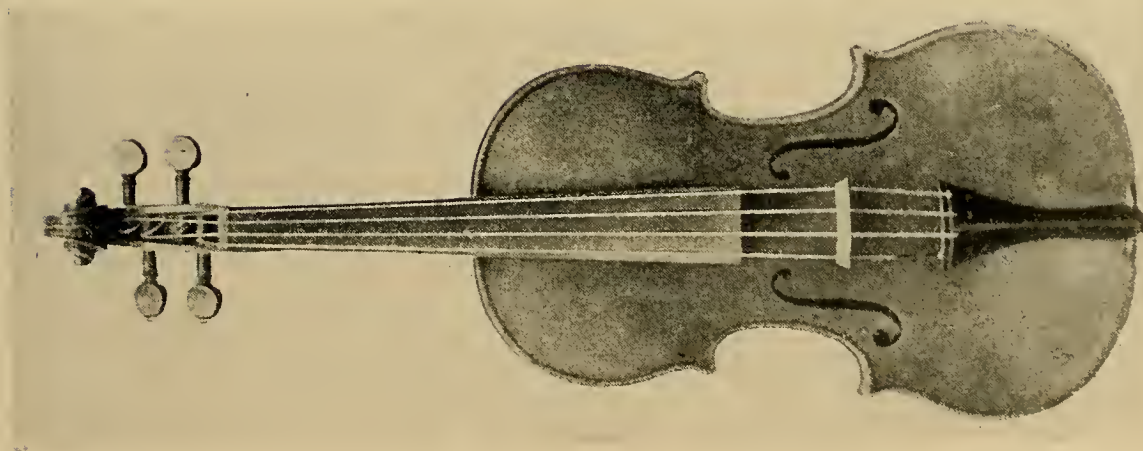
345. Antonio Stradivari, 1722. (Rodey)

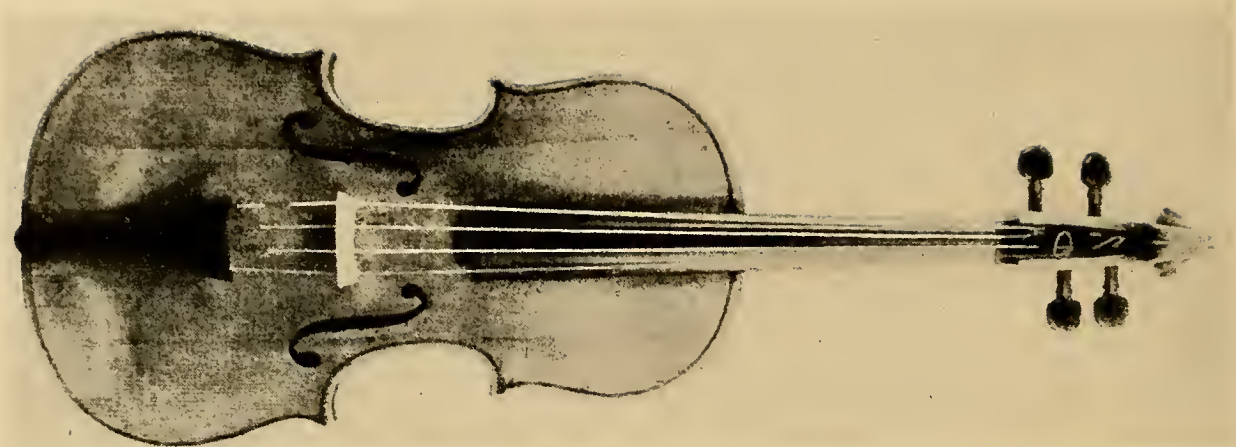


347. Antonio Stradivari, 1726

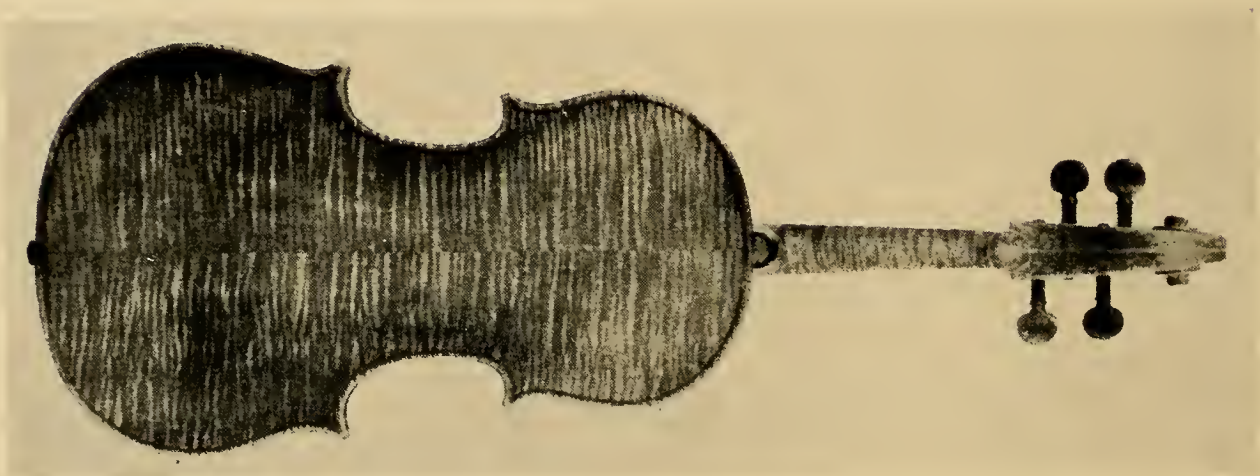


346. Antonio Stradivari, 1727, (Kreutzer)

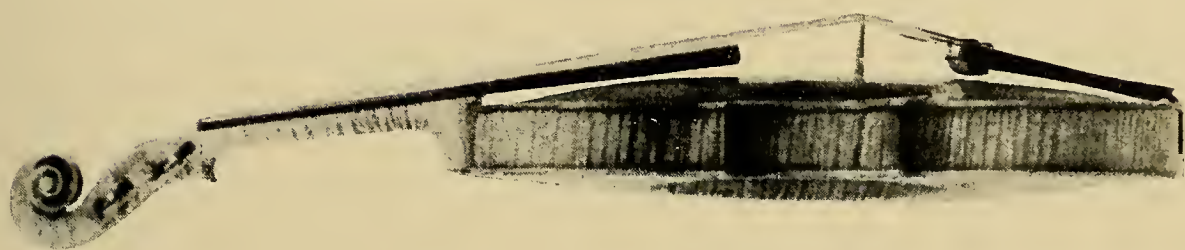
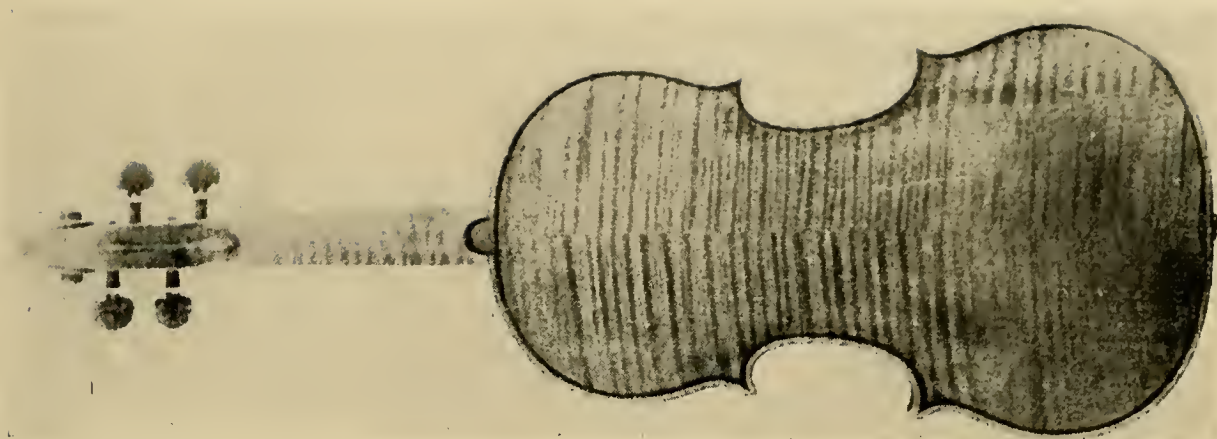




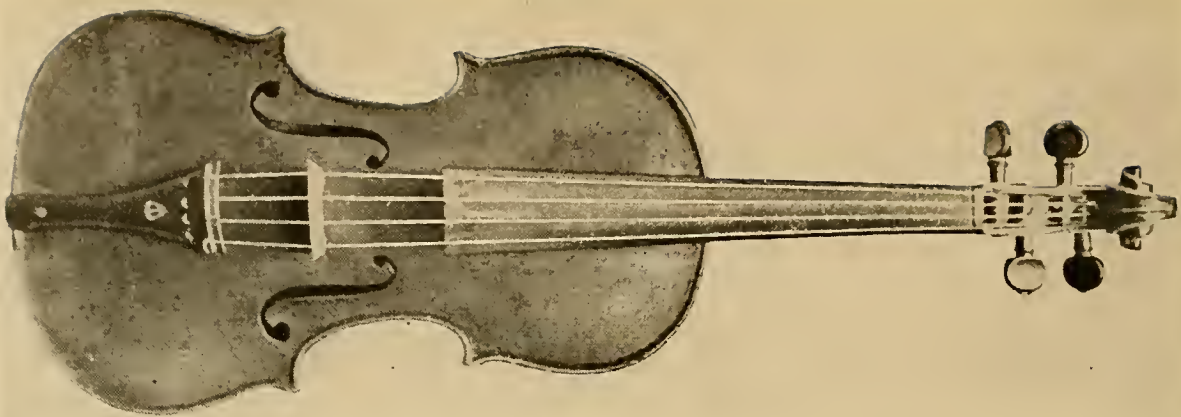
348. Viola: Antonio Stradivari, 1727



349. Antonio Stradivari, 1732

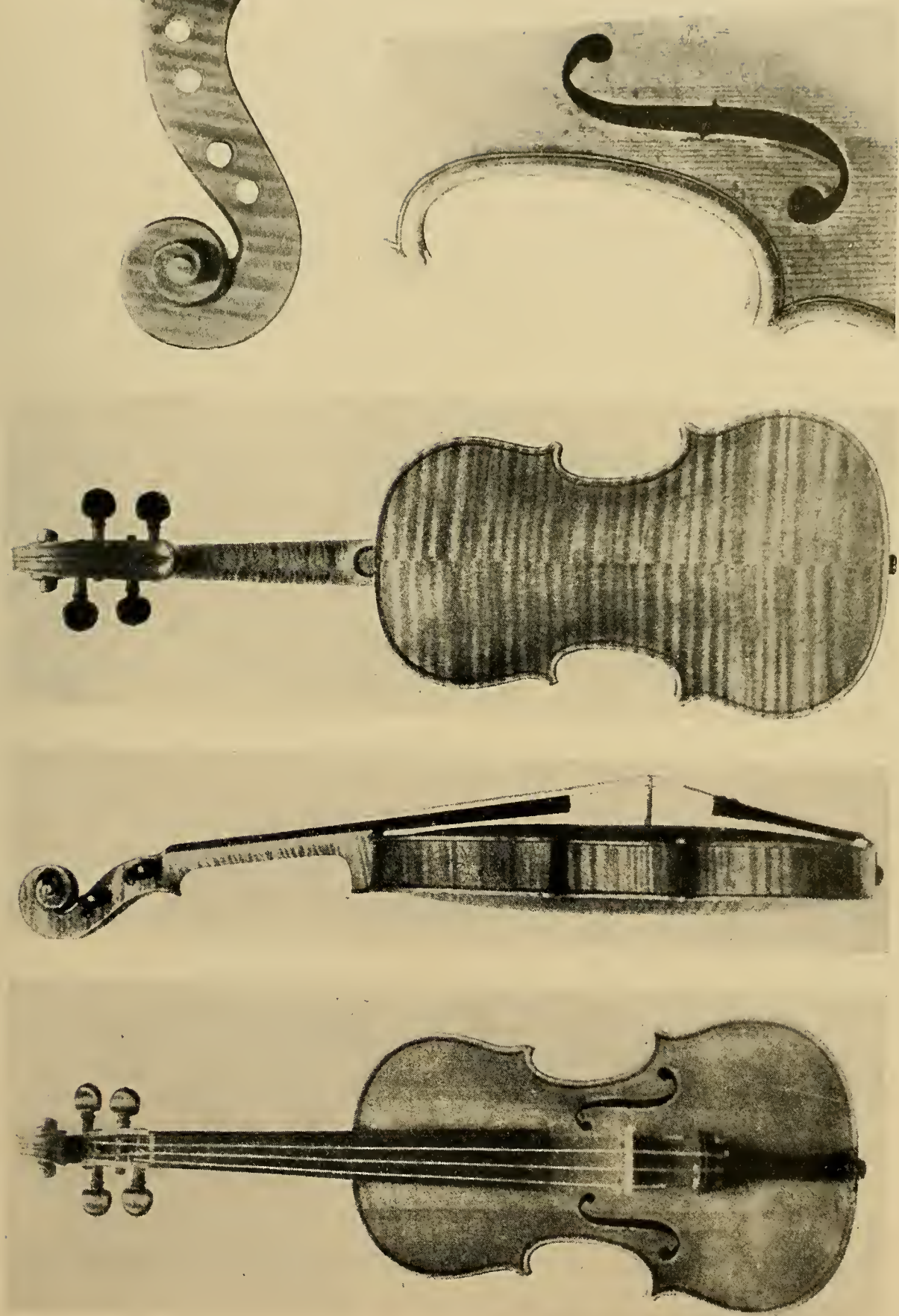


350. Antonio Stradivari, 1732

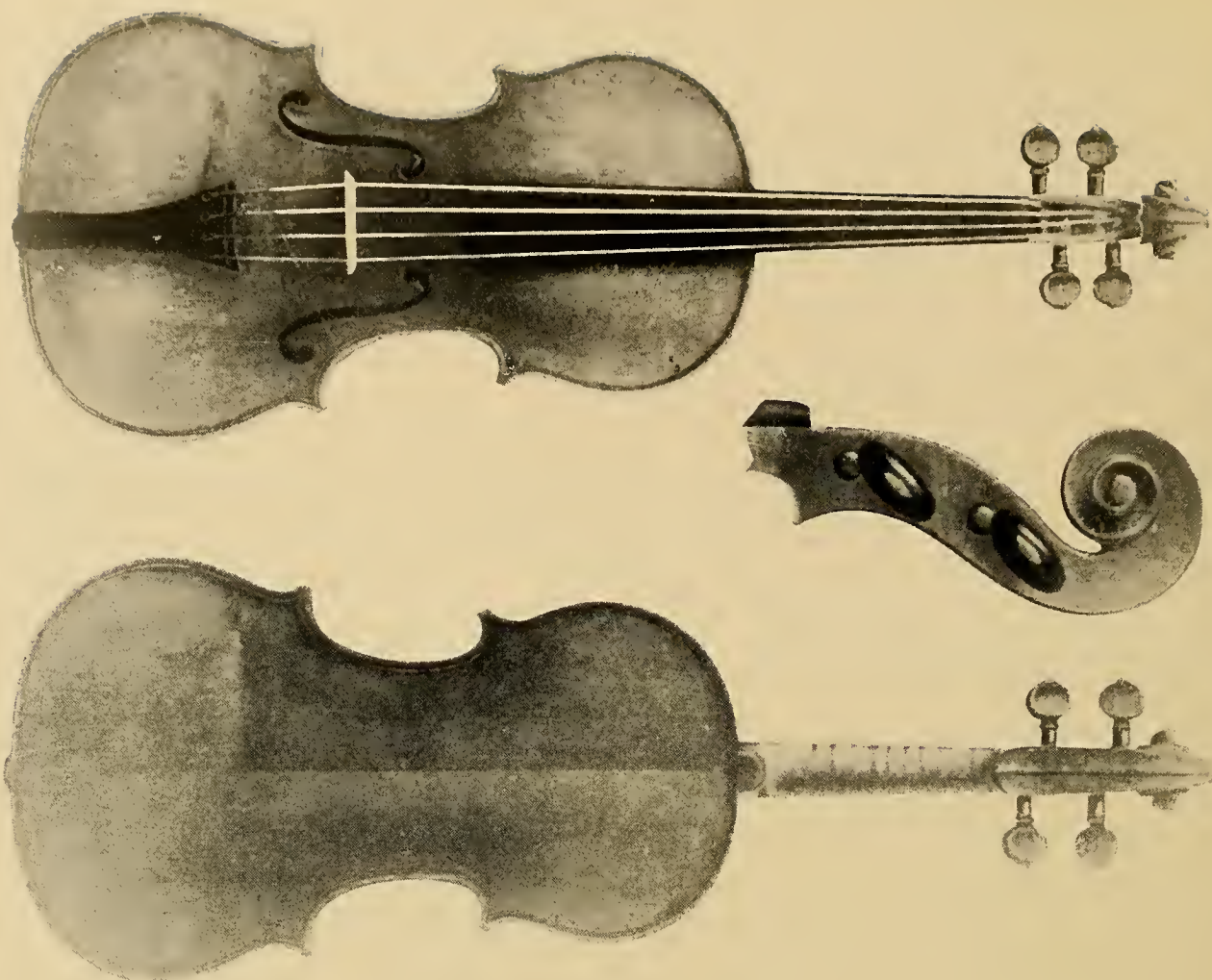


351. Antonio Stradivari, 1734, (Lamoureux)

352. Antonio Stradivari, 1734, (Nadaud)



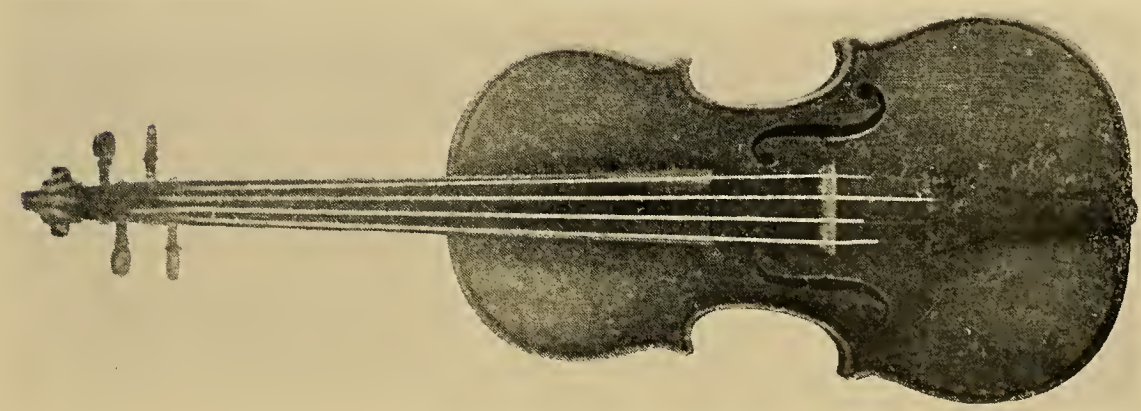
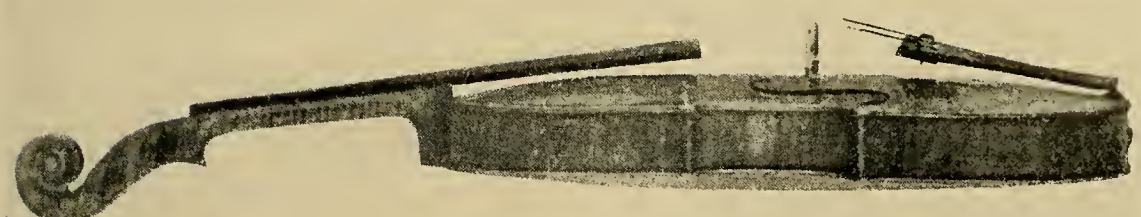
353. Antonio Stradivari, 1736, (Muntz: "d'anni 92")



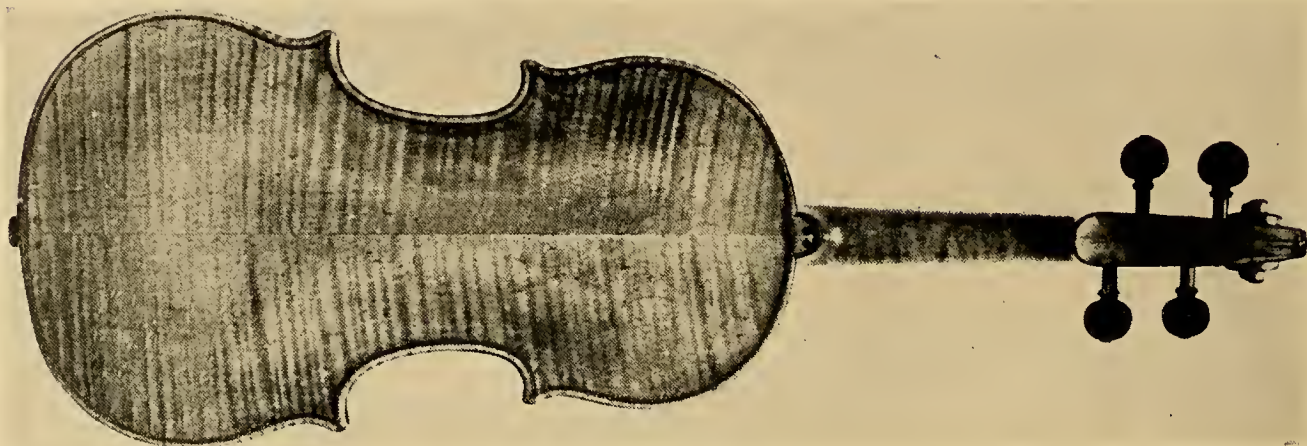
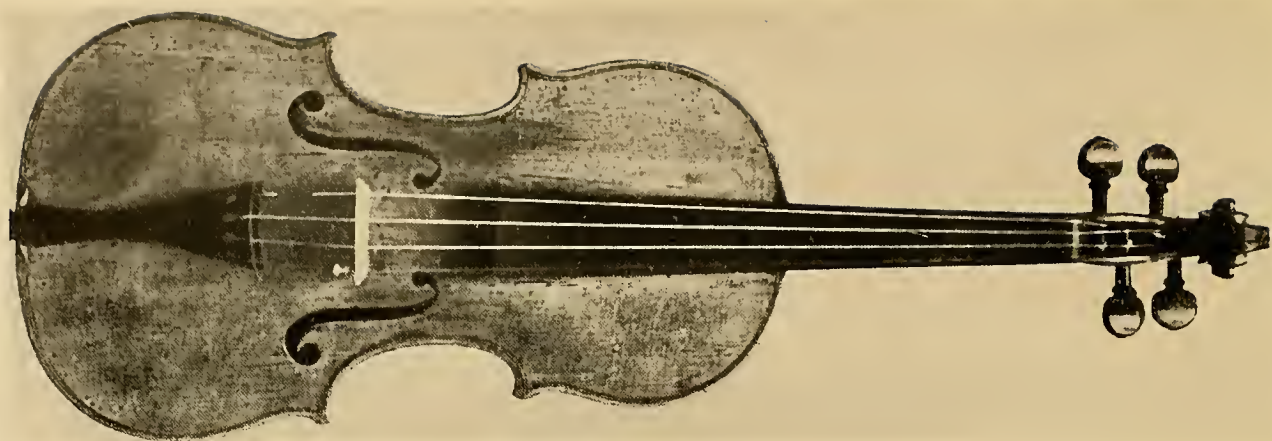
354. Antonio Stradivari, 1737, (Conte D'Armaile)



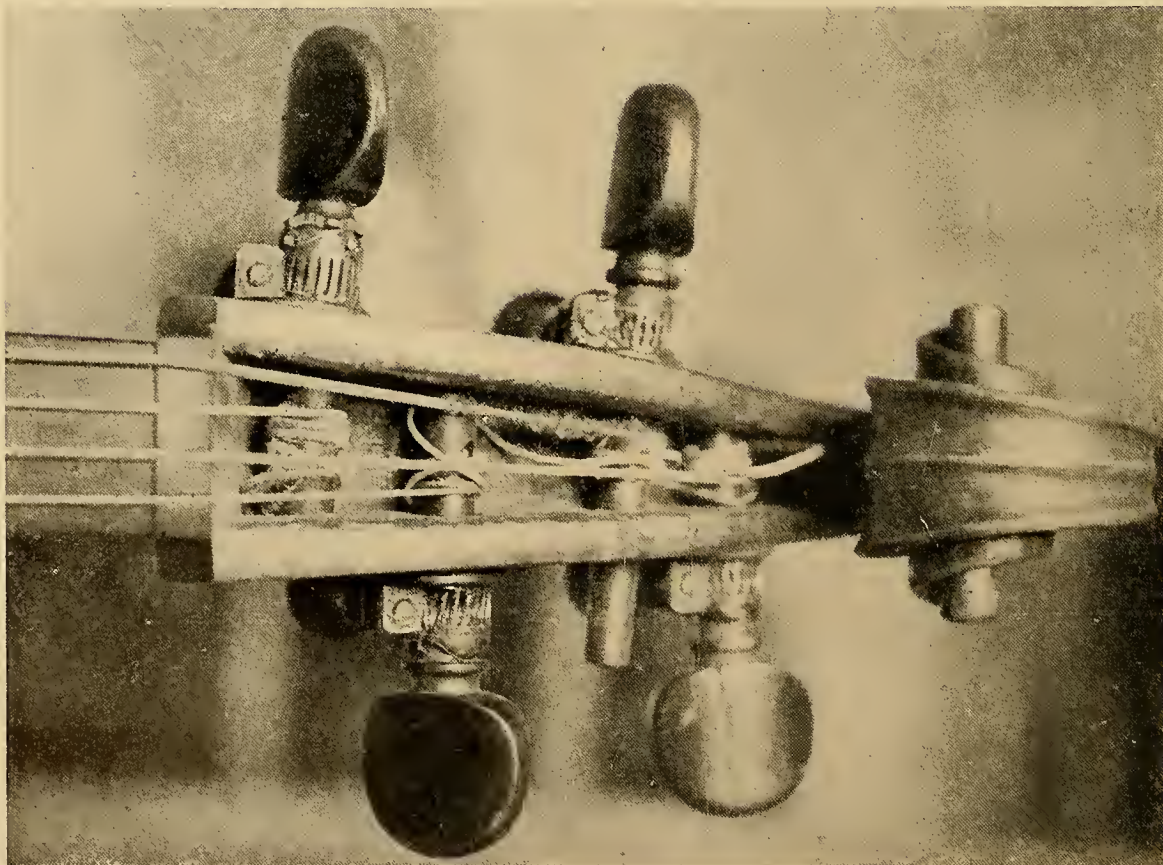
355. Antonio Stradivari, 1736



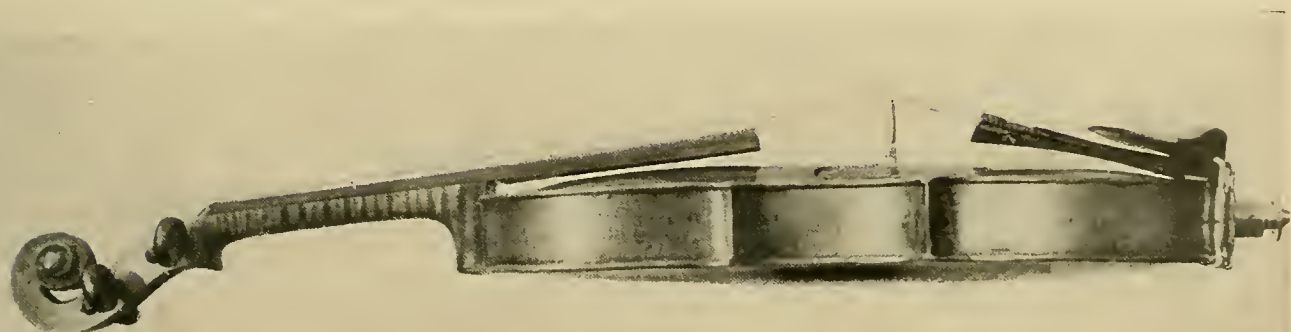
356. Antonio Stradivari, 1737. D'anni 93



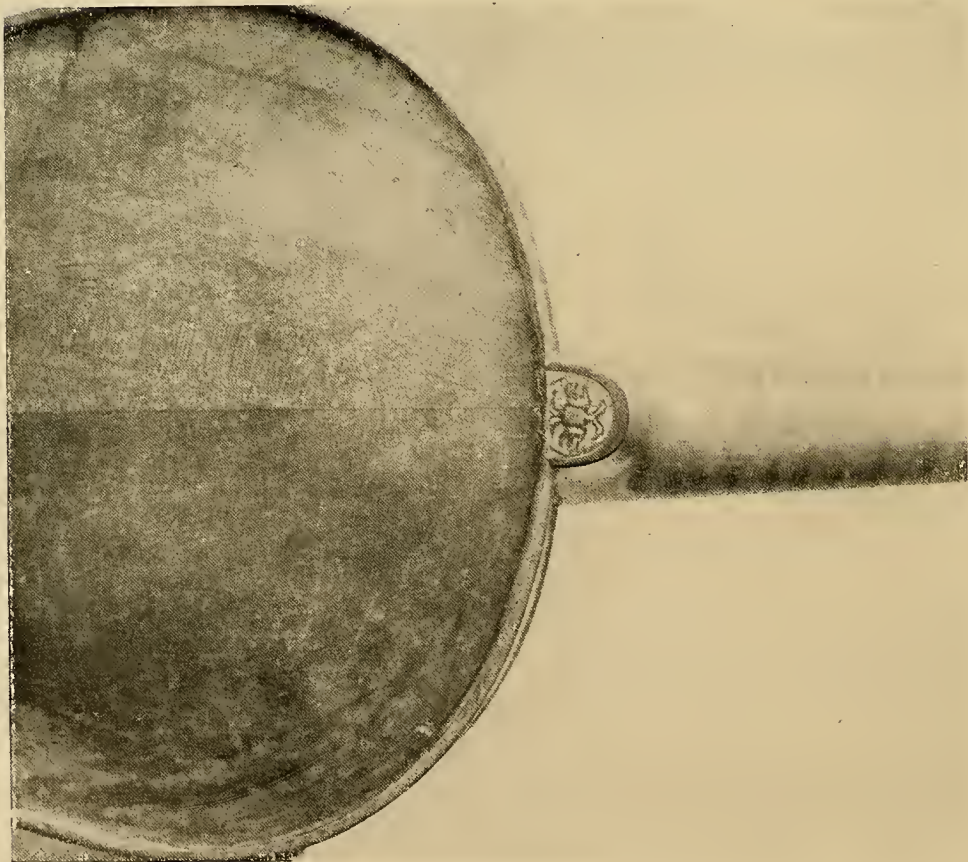
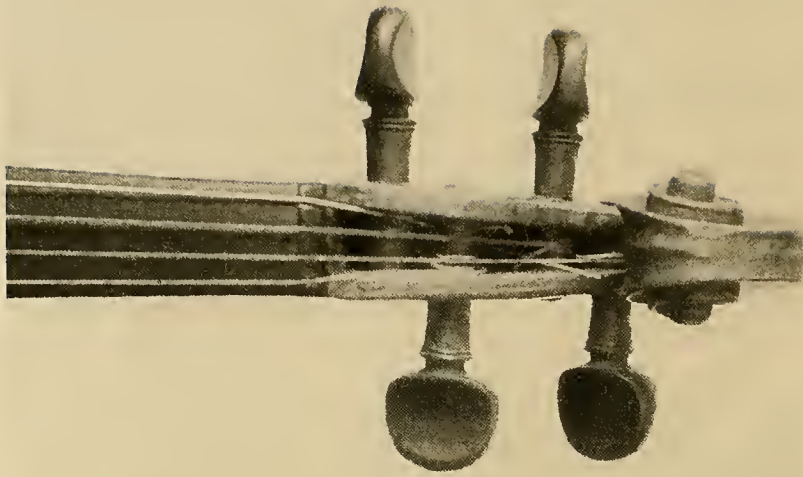
357. Bartolomeo Tassini, Venezia, 1733



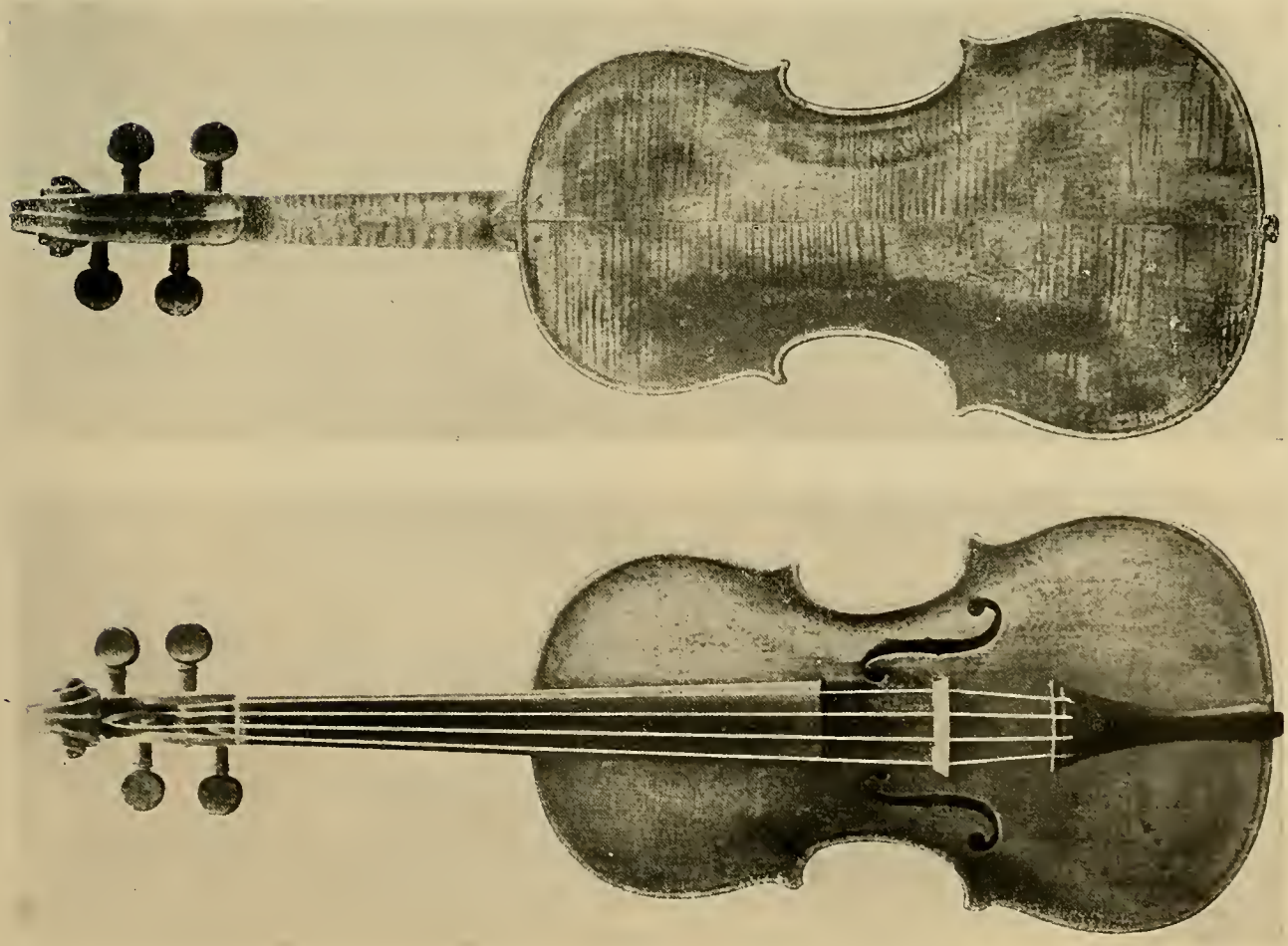
358. Cello: Bartolomeo Tassini, 1756



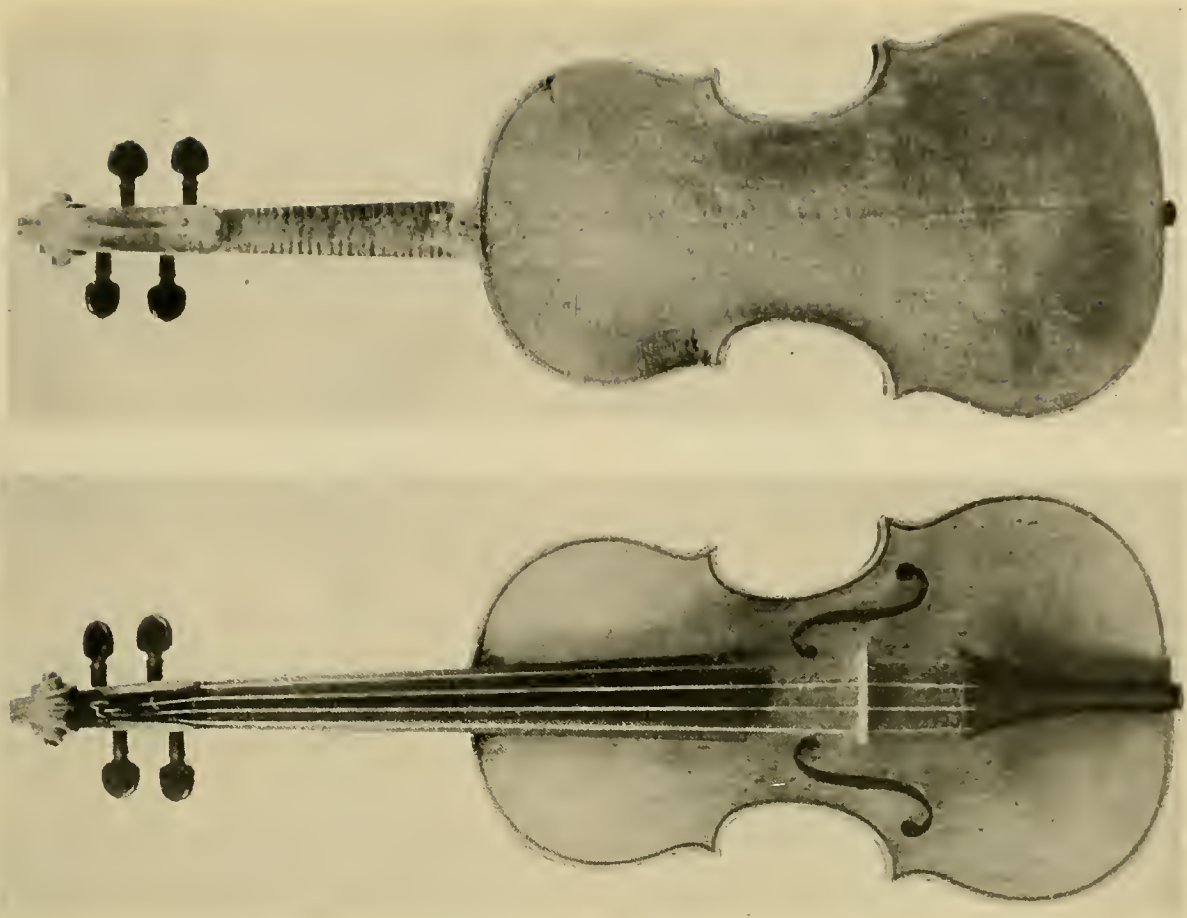
359. Carlo Antonio Testore, Milano, 1730



360. Carlo Antonio Testore, Milano, 1730



361. Carlo Giuseppe Testore, Milano, 1699



362. Carlo Giuseppe Testore, 1705



363. Carlo Giuseppe Testore, 1709

Antonius Stradiuarius Cremonensis Alumnus
Nicolai Amati, Faciebat Anno 1666



Antonius Stradiuarius Cremonensis
Faciebat Anno 1667



Antonius Stradiuarius Cremonensis
Faciebat Anno 1694



Antonius Stradiuarius Cremonensis
Faciebat Anno 1699



*Reviso & Corretto da me Antonio
Stradiuari in Cremona 1701*

Antonius Stradiuarius Cremonensis
Faciebat Anno 1717



Antonius Stradiuarius Cremonensis
Faciebat Anno 1713



*Reviso il Concerto da me
Antonio Stradiuari in Cremona*

Antonius Stradiuarius Cremonensis
Faciebat Anno 1719



*Reviso, e Corretto da me Antonio
Stradiuari in Cremona 1719
e fatto il Concerto*

Antonius Stradiuarius Cremonensis
Faciebat Anno 1736



*D'Anno
D'Anno 92*

Antonius Stradiuarius Cremonensis
Faciebat Anno 1736



*D'Anno 92
92*

Sotto la Disciplina d'Antonio
Stradiuari F. in Cremona 1737

Antonius Stradiuarius Cremonensis
Faciebat Anno 1737



D'Anno 93

ANT. STRADIVARIUS
CREMON. F. ANNO 1675.

*Reviso & Corretto da me Antonio
Stradiuari in Cremona 1720*

Stradivari Antonio, Cremona. Born 1644, died Dec 18, 1737. He was the son of Alessandro Stradivari (b. Jan. 15, 1602) and Anna, b. Moroni. The name of his forefathers was originally Stradiverti or Stradiverdi. They were a patrician family which had resided in Cremona for a long time (as early as 1127 a Stradiverdi is being mentioned as a "senator patriae"). Stradivari also had several lawyers among his ancestors. The year of his birth (1644) has been determined on the basis of his own assertion: into a violin of 1737 he inscribed the words "d'anni 93", i. e., at the age of 93 years. Stradivari married for the first time, on July 4, 1667, Francesca Ferraboschi, b. in 1640, who brought into this marriage a four-year-old daughter (the father's name was Capra). By Stradivari she had four sons and two daughters (Francesco, b. Feb. 6, 1670, d. Feb. 12, 1670; Francesco, b. Feb. 1, 1671, d. May 11, 1743, a violin maker; Alessandro, b. May 25, 1677, d. Jan. 26, 1732 a priest; Omobono, b. Nov. 14, 1679, d. Apr. 8, 1742, allegedly also a violin maker; Giulia Maria, b. Dec. 23, 1667, who married, on Dec. 21, 1688, the notary public Giov. Angelo Farina and d. Aug. 7, 1707; Catarina, b. Feb. 18, 1674, who remained single and d. June 17, 1748). Stradivari's first wife died on May 25, 1698. On Aug. 24, 1699 he entered into a second marriage with Antonietta Zambelli, by whom he had five children (Giov. Battista Giuseppe, b. Nov. 6, 1701, d. 1702; Giov. Batt. Martino, b. Nov. 11, 1703, d. Nov. 1, 1727; Giuseppe, b. Oc. 27, 1704, d. Dec. 2, 1781, as priest; Paolo, b. Jan. 26, 1708, a merchant, d. Oct. 17, 1776; and Francesca, b. Jan. 17, 1700, who died unmarried on Feb. 11, 1720). Descendants of A. Stradivari live in North Italy to this day. The master's likeness has been preserved only on a miniature painted by Gialidini in 1691; a verbal description was given by the violin virtuoso Polledro in Turin (1781—1853) who alleged that his old teacher, who had known Stradivari personally, had described him as a tall lean man who used to wear a white woollen cap and, when working, a white leather apron. In 1680, he bought off the brothers Picenardi, for 7000 lire imperiale, a house in St. Domenico Square, now Piazza Roma No 1, which was destroyed in 1889. Stradivari was buried in the Rosary Chapel of St. Domenico's Church at Cremona, where he had bought a family vault as early as in 1729. His tombstone can be seen in the town hall of Cremona.

Much information on Stradivari has been drawn from the labels contained in his instruments, from some notes which Stradivari wrote about himself, further from the valuable memoirs taken down by count Cozio di Salabue (1755—1840) and marquis Orlando della Valle, both of them well-known col-

lectors. The works created by him in the years 1666—1670 provide evidence that he was a pupil of Nic. Amati and that he left Amati at that time. The Paris violin maker Francis Chanoit had an autograph of Stradivari reading as follows: "Made at the age of 13 years in the workshop of Nicola Amati." He is alleged to have become Amati's pupil when only eleven years old.

Stradivari's diligence is proved by the number of instruments he made. His ingenuity is evident in each and every genuine specimen. His instruments were in high favour already during Stradivari's lifetime. No wonder that Stradivari was overwhelmed with orders from the middle-classes, noblemen and even from reigning families throughout Europe.

Violins were sold by him at 4 louis-d'or apiece at the lowest. In this way he acquired considerable wealth, so that the saying "as rich as Stradivari" became current at Cremona. Stradivari's invention in drawing is borne out by the various ornaments on some instruments, (e. g. the Hellier and Greffuhle violins), and by the remarkable collection of drawings of emblazonry for the Grand Duke of Medici, of the year 1690 in the Regio Istituto Musicale in Florence, which bear Stradivari's inscription reading as follows:

"Armi che ho fatto per li istrumenti per il Gran Principe di Toscana" (Coat-of-arms I have made for the instruments of the Grand Duke of Toscana).

Further drawings are preserved in the Dalla Valle collection. Unique is the decoration which adorns the sides and scroll of the above-mentioned Hellier violin built in 1679. His firm and steady hand is proved also by a peculiarity of his, a fine black line, thin as a hair, which is drawn along the salient parts of the scroll and the joints of the sides. This line has almost disappeared since it was drawn in exposed places, but on close examination traces can still be discovered, especially where the sides are glued together.

The number of instruments built by Stradivari during his lifetime is estimated at no less than 3,000 violins. Nowadays there survive about 540 violins, 12 violas of large pattern which are, for the most part, excellent, but do not differ so much as the violins. About 50 'cellos are known, in two sizes. The backs of the older 'cellos and contrabasses are of poplar wood. Preserved are also 5 contrabasses, one guitar, one viola da gamba, one bass-viol, one pandurina, 3 mandolins, one zither, one pochette. Some of the instruments built by Stradivari, in 1687, for the royal court of Spain (6 violins, 2 violas and a 'cello still exist in various states of preservation) have also beautiful tarsia adornments. Stradivari chose for his instruments a peculiar kind of pine wood

which he split in a manner of his own so as to obtain an excellent resonance. Maplewood was worked by him in a similar way. Pine, although very light, is tough and not only easy to split, but also easy to peel. The wood was probably taken from a particular group of trees. Stradivari did repairing work, too; this is proved by a label contained in a viola: *Corretto da me Antonio Stradivari*.

Stradivari's work can be divided into four periods:

I. The *Amati* period or the years of growth, 1665—1685. All creations of that time are worked on the pattern of Nic. Amati. At a later stage, he carved the scrolls in his own fashion, cutting them deeper and widening their shape. For the belly he used light pine-wood with clear grain which is not of a particularly beautiful appearance, but has good tonal qualities. The backs are made of fine maple wood, showing the smooth sheen which is constituted by the grain of the maple. Stradivari reduced the arching to 14—15 mm, as compared with Amati who used to arch his violins up to 20 mm, for he was well aware that a lower arched instrument would have a more powerful tone than an instrument with high arching. He applied at this time a golden-yellow, golden-red or amber-coloured varnish.

From this period survive: the "S. Agata" violin, built in 1665, the first known work bearing Stradivari's label; another violin built in Nic. Amati's workshop in the same year; a violin labelled: *Antonius Stradivari, Alumnus Nicolaj Amati faciebat anno 1666*; four violins of the year 1667; one violin built in 1668; two violins of 1671; the inlaid Hellier violin of 1679; 1680, the "Sellière", which was exhibited in the town of Cremona in 1937; five violins of 1683, among them "The Webster" and Josef Suk's violin; 1684, five violins, including the "Presardi"; 1685, six violins; and the so-called "Florentine" violin, built in 1684. Of the violas of this period two specimens are preserved, built in 1677 and 1685 respectively. The 'cellos are represented by three specimens of 1677, 1684, and 1685, which were built to the order of the Spanish duke Natalona.

II. *The time of experiments*: 1686—1694. During this period Stradivari reduced the arching, modified the sound-holes and situated them in a slightly more reclining position. The bouts, between which the bridge stands, are broader, their corners longer. The resonance-box is enlarged, the scroll more worked in detail and appears bigger. The varnish coating violins whose back is made of one piece, is golden-yellow of various tints, darker or lighter. For violins whose back is made of two pieces, he often used a light-red varnish. The narrow purfling is beautifully finished. About 1693, Stradivari modified his pat-

tern, reducing the width of his violins and making them a little longer. Thus the "allongé" pattern came into being. At the same time the colour of the varnish also changes, becoming amber-yellow or light-red, but always keeping its transparence and wonderful lustre. The "allongés" match in beauty of tone the other violins, having the same velvety blend of sounds and a clear tone with deep resonance underneath the G-string.

Notwithstanding the differences of the successive models, their tone is always good, which proves the greatness of this master's art. In 1687, Stradivari produced, for the royal court of Spain, a quartet inlaid with mother-of-pearl and ivory. One violin of this quartet belonged later to the virtuoso Ole Bull. At the same time pochettes, adorned in a similar manner, came into being. This is the time when Stradivari's renown began to spread; he was working for the courts of Toscana, Spain, Modena, for king Augustus of Poland, for the duke of Alba and others.

From that time about 40 violins are known, among them "The Avery" of the year 1688; the first Stradivarius of J. Kubelik, dated 1687; "Mercur" of 1688; the famous "Tuscan" violin of 1690; the so-called Medicean violin bearing the following inscription: "Prima 20 ottobre 1690 per S. A. da Fiorenza"; the "Fetzer" violin, built in 1694; 5 violas, two of which were built in 1690 for the Grand Duke of Toscana, and the "Medici" viola, belonging to the "Medico di Toscana" quartet. Eleven 'cellos are known, among them the "Medico" 'cello built in 1690; "Mary le Bon", 1688; "L'Evêque", 1689, "Bonjour", 1692, and, finally, the violoncello of Cosimo of Medici which bears the following inscription of Stradivari: "Misura Giusta per il Tenore de occhi fatto apposta per il Gran Principe de Toscana. Adi 4. Ottob. 1690." (Correct measure for sound-holes of a 'cello made especially for the Grand Duke of Toscana on Oct. 4, 1690.)

III. *The golden period* 1695—1725. With rich experience, after many experiments, the master attained, already 56 years old, what he had striven to achieve. He had succeeded in combining the powerful tone of the Brescian instruments with the enchanting, clear and sweet sound of the Cremonese Amatis.

His instruments now have widened outlines, the faultlessly regular arching forms elegant lines. The material is very carefully selected, the scrolls, less deeply carved than those of the previous period, but sufficiently large, are executed in a clean and delicate manner. The golden-yellow varnish is of matchless quality, of delicate, high lustre; it is often provided with a further coat of bright red varnish which appears a little brownish today. Some

superb specimens are (or were) dark red. All instruments are finished with the same perfect workmanship, although deviations occur in the thickness of both back and belly, in the rounding-off of the shape and in the position of the sound-holes; as to the tonal quality they are always magnificent. It is the tonal quality that bears out Stradivari's sure judgment, musical insight and outstanding knowledge of materials. He now selected light wood with beautiful grain, and it is not a mere chance that both belly and back show thin lines which cross the joints, meeting there accurately, and are interlaced, thus forming a kind of natural design in the wood. The belly varies in thickness, which is mostly 2.4 mm — 2.8 mm, sometimes even less. The back is made of flawless maplewood; its thickness varies to a great extent, attaining as much as 6 mm. The arching of the back is 14—15 mm. The height of the sides measures usually, at the very least, as much as the archings of belly and back taken together, i. e., 28—30 mm. Greater care was often bestowed by Stradivari on the execution of the inside work than on finishing the outside of instruments, and with good reason he made the corners and the lining inside his violins of light willow wood. The bass-bar was originally thin and suited then the requirements. It has been replaced since, in order to stand the increased pressure, but some experts today are again in favour of a low bass-bar. The beautifully shaped sound-holes are cut with delicate taste and still show traces of Amati's school. Their upper parts are inclined towards each other reducing slightly the distance between the upper ends. The purfling, inserted at a distance of 4 mm from the edge, is finished in a masterly manner.

This model is characterized by the widening of the upper and lower parts and a slightly narrower middle part between the bouts, a most graceful design. The bouts are in their middle part only slightly curved and part of them appears almost as a straight line; consequently, the corners seem to protrude and are rather broad. The weight of the resonance body without neck and scroll is 260—280 grammes. In individual cases we observe slight deviations which, however, do not change the characteristic timbre of Stradivari's tone. It was to suit the quality of material that he adopted these modifications. From this period are known about 200 violins, ca 10 violas and more than 30 'celli. Among these violins are the "Vornbaum" violin, built in 1696, the "Longuet" of the year 1699, "Lady Tennat" of 1699, "Wondra-Bey" of 1702, "Montbel" of 1703, "Emiliani" of 1703, "Viotti" of 1704, "Betts" of 1704, "Castelbar-go" of 1707, "Rubin" of 1708, "Greffuhle" of 1709,

"Ernst" of 1709, "La Pucelle" 1709, "Campofelice" 1710, "Vieuxtemps" 1710, "Ries" 1710, "Parke" 1711, "Dancla" 1711, "Sancy" 1713, "Boissier" 1713, "Gibson" 1713, "Delphin" 1714, "Wedling" 1714, "Budapest" 1715, "De Barnau" 1715, "Gillot" 1715, "Alard" 1715, "Lipinski" 1715, "Emperor" 1715, "Le Messie" 1716 — the best preserved, almost intact violin by Stradivari, "Ceosol" 1716, "Goldmann" 1716, "Saserno" 1717, "San Lorenzo" 1718, "Hegar" 1718, "Maurin" 1718, "Alba" 1719, "Conte de Villares" 1720, "Jansa" 1721, "Rode" 1722, "De Chaponay" 1722, "Rolla" 1722, "Sarasate" 1724, "Brancaccio" 1725. Among his violas are worthy of notice "Archinto" 1696, and "Macdonald" 1701. 'Cellos of this period: "St. Senoch" 1698, "Christiani" 1700, "Servais" 1701, "Duport" 1711, "Mara" 1711, and "Batta" 1714.

IV. *Old age works.* 1726—1737. In the last epoch of the master's life a decline of strength is evident, the steadiness of his hand was relaxing and his helpers' share in the work was probably greater. These works are still outstanding for their rich tone, but they lack the flawless perfection of those built in former times. The varnish of these instruments is more brownish and not quite so transparent as that applied before. Some instruments of this time are marked with the inscription "sub disciplina" or "sotto la disciplina di Antonio Stradivari", which points to the fact that the master knew these minor deficiencies of his works and made strenuous efforts to maintain, at any cost, the high level of his works. Some of his instruments, with original neck, bear the initials "A. S." or "P. S." on the neck-plate. The legitimacy of the first monogram is quite obvious; the second, however, was made on the order of Antonio's son, Paolo Stradivari, who inherited his father's estate and had his own monogram inscribed on the violins bequeathed to him.

From this period still exist about 50 violins, ca 5 violas and ca 15 violoncellos.

Among these violins are included: the "Greville" (Greffuhl), 1726, "Deurbroucq", 1727, "Kieswetter", 1731, "Hercules", 1732, "Arkwright", 1732, "Nadaud", 1734, "Talbot", 1734, "Muntz", 1736, "Lord Norton", 1737, and "The Swan Song", 1737, which bears the inscription "d'anni 93" (at the age of ninety three years). Among the violas is noteworthy the "Gibson", built in 1731, among the 'celli the "Murray", 1730, "Pavie", 1730, and "Da Venezia" (without date).

After Stradivari's death, his sons Francesco and Omobono took the management of the workshop into their own hands. In matters of violin making they were probably aided by Carlo Bergonzi. After

the death of the brothers, Carlo Bergonzi took their workshop on lease in 1746, and Paolo Stradivari, Antonio's son and heir, lent Bergonzi models, moulds, gauges and tools of his father. In 1774, Paolo Stradivari offered, besides a rather considerable number of tools of his father and his brother Francesco, the whole estate for sale to the town of Cremona. The town could not afford to pay the demanded sum, and this made Paolo so angry that he resolved not to leave the property to the town.

In 1775 he received an offer from the firm Giovanni di Anselmi Briatta e C., merchants of Casale Monferrato, who earlier had already bought ten violins by Antonio and Francesco. Of this transaction as well as of the character of Paolo Stradivari the style of a letter, preserved at the municipal museum of Cremona, gives proof; it reads as follows:

"Dispensing with formalities, I am writing to the point in a business-like way. I understand from your esteemed letter dated 13th ult. that you offer 5 ducats for all patterns and moulds which I hold in my possession as well as for those which were lent to Bergonzi, and for the iron tools from my late father's workshop; but it is too little. To show you, however, my goodwill to do you a good service, and because I wish that nothing of my late father's property should remain at Cremona, I am ready to let you have the whole lot for 6 ducats on condition that you pay at once to Messrs. Domenico Dupuis & Sons, silk-footwear makers, and I shall send you all the things quoted above, on the understanding that I am to receive 5 ducats, and shall use the balance to defray cash expenses, packing and custom duties incurred during the transport of the above-said goods; for any other expenditure I shall reimburse myself on Mr. Dupuis. On the other hand you shall pay Mr. Dupuis 7 ducats in return for my defraying all disbursements; in addition I shall hand over to him the bows which I have in my keeping."

The transaction was performed, but in 1776 the whole Briatta collection, including the violins, came into the possession of the well-known collector Count Cozio di Salabue. After the count's death the collection was inherited by Marquis Orlando Della Valle di Torino, who assembled many further items and provided them with historical and technical notes. This abundant material, known under the name Collezione Salabue, remained in the family until the year 1905.

The violin maker Fiorini, who was keenly interested in the collection, then offered Marchioness Della Valle 100,000 lire for it (Feb. 6, 1920). The lady replied on Feb. 8th as follows:

"I have received your letter, and it is good that

you have written. You will pay 100,000 lire and in return you will receive the whole collection which you know well and which we have discussed in our letters. As a guarantee that the transaction will be carried out in a fair manner, you will hand over to me (as you have promised in writing), 20,000 lire plus 80,000 lire in cheques payable at the Banca di Sconto of Turin at the time when you take over the collection, which I shall keep with me, as I have done heretofore, until the rooms in Florence are ready to receive it for sake-keeping. Yesterday I happened to receive an offer of 120,000 lire from a man with whom I had been discussing the sale of the violins, but who had not been heard of for some time. I replied, of course, that it was too late, and I do not regret the fact that this unrealized negotiation would have turned out more lucrative. The violins would have been taken to France and would not have remained in the school of violin making in Florence to which you have assigned them in accordance with Count di Salabue's wish."

Fiorini's plans to open a school for the art of violin building (first in Florence, then in Bologna) did not succeed. Affected with a serious eye-disease, he attempted to find room for the memorial relics in Rome and later in Turin, again in vain. At last he decided to present the whole collection to the museum of Cremona. The terms of the donation are contained in a letter he wrote to the Museum on June 4th, 1930:

"On the 2nd inst. I forwarded to your address, by railway, a parcel of 9,15 kg net weight, and yesterday, i. e., on the 3rd of this month, another parcel of 5,65 net weight by registered post. The first contains 20 patterns of instruments, further a packet of curves, and wooden models. The second parcel comprises 9 packets which I now specify: No. 1. old tools for violin making; 2. old iron compasses; 3. a wooden fork for fitting the sound-post; 4. models of bridges; 5. (not specified); 6. models of violin-cases; 7. (not specified); 8. wooden wedges (which Stradivari used in making violin-plates); 9. cardboard models for violas. I presume that the things will be in your possession by the 10th of this month and trust that they arrive in good condition. The rate charged for the conveyance of the consignment to destination has been prepaid and the custom-house should impose no duty as all these things are old. Should you, for all that, incur any expenses on receipt of the parcels, I shall refund them. These parcels comprise but a part of my collection of Stradivari treasures. The remainder I shall bring personally to Cremona about the 15th inst., unless there be some unforeseen hindrances."

The complete collection comprises 1303 items, i. e., 475 paper models, 410 wooden moulds, 13 models of mother-of-pearl, 10 wooden implements, 46 iron implements, 8 wax seals, 11 sheets of drawings designed for Count Cozio di Salabue, 4 strips of paper measures made by Cozio, 14 books of manuscripts by Cozio, among them an inventory of the instruments once owned by Count Cozio (some of these books rather bulky), 232 sheets of manuscripts and various autographs, among them letters of Paolo and Antonio Stradivari, son and grandson of the famous master, further letters to violin maker Giov. Battista Guadagnini of Cremona by Giovanni Antonio March of Bologna, Giuseppe Baccheta of Brescia, and other persons concerning the sale of stringed instruments and their construction, and finally 80 sheets of printed labels. In addition to these items donated by Fiorini, the museum has several hundred other pieces presented by heirs of the Cerutti family and other citizens of Cremona. The museum is located in the New Town Hall of Cremona.

We show photographs of show-cases where the treasures are kept, as well as a reproduction of Stradivari's portrait and a picture of S. Domenico Church, where Stradivari was buried. Now his earthly remains are entombed in a common vault, situated on the south-eastern side of Piazza Roma, where in 1937, on the 200th anniversary of Stradivari's death, visitors laid roses at the obelisk.

Dimensions of some violins of Antonio Stradivari:

| Violin built in | Specimen | Length of belly & back | Upper width | Lower width | Middle width | Upper sides | Lower sides |
|--------------------|----------|------------------------|-------------|-------------|--------------|-------------|-------------|
| 1667 | | 352 | 167 | 201 | — | 33 | 33 |
| 1667 (ladies size) | | 350 | 160 | 183 | — | 29 | 31 |
| 1672 | | 356 | 165 | 200 | — | 30 | 31 |
| 1677 | | 350 | 163 | 205 | — | 28 | 30 |
| 1678 | | 353 | 162 | 201.5 | 108 | — | — |
| 1679 | Hellier | 359 | 172 | 213 | — | 30 | 31 |
| 1684 | | 351 | 160 | 199.5 | 105 | — | — |
| 1687 | | 351 | 165.5 | 208 | 110 | — | — |
| 1688 | | 356 | 163.5 | 205 | 107 | — | — |
| 1690 | Tuscan | 355 | 166 | 207 | — | 28 | 30 |
| 1693 | | 362 | 165 | 201 | — | 30 | 30 |
| 1696 | | 356 | 161 | 202.5 | 106.5 | — | — |
| 1699 | | 362 | 162 | 201 | — | 30 | 32 |
| 1700 | | 355 | 167.5 | 207 | 109 | — | — |
| 1700 | | 355 | 166 | 207 | — | 28 | 30 |
| 1700 | | 355 | 169 | 210 | — | 30 | 31 |

| Violin built in | Specimen | Length of belly & back | Upper width | Lower width | Middle width | Upper sides | Lower sides |
|-----------------|------------|------------------------|-------------|-------------|--------------|-------------|-------------|
| 1702 | | 357 | 167.5 | 207.5 | 109 | — | — |
| 1704 | Betts | 357 | 170 | 210 | — | 30 | 31 |
| 1705 | | 353 | 167 | 206 | 108 | — | — |
| 1707 | | 355 | 168 | 207.5 | 109 | — | — |
| 1707 | | 357 | 170 | 210 | — | 30 | 30 |
| 1708 | | 360 | 168 | 207.5 | 109 | — | — |
| 1708 | Davidoff | 360 | 171 | 210 | — | 30 | 31 |
| 1709 | Viotti | 354 | 168 | 207 | — | 30 | 31 |
| 1710 | | 359 | 169.5 | 207.2 | 110 | — | — |
| 1710 | | 355 | 169 | 210 | — | 30 | 31 |
| 1710 | Vieuxtemps | 357 | 170 | 210 | — | 30 | 31 |
| 1710 | | 355 | 169 | 210 | — | 31 | 31 |
| 1711 | | 360 | 168 | 207 | 109 | — | — |
| 1711 | | 357 | 167.5 | 207 | 107 | — | — |
| 1711 | Dancla | 360 | 170 | 210 | — | 30 | 30 |
| 1713 | Sarasate | 355 | 165 | 206 | — | 30 | 31 |
| 1713 | Sancy | 355 | 165 | 206 | — | 30 | 31 |
| 1713 | Boissier | 358.5 | 169 | 210 | — | 30 | 31 |
| 1714 | Dauphin | 356 | 170 | 210 | — | 30 | 30 |
| 1715 | Messie | 354 | 166 | 206 | 109 | 30 | 31 |
| 1716 | | 357 | 167.5 | 207 | 110 | — | — |
| 1716 | | 358 | 162 | 203 | 108 | 32 | 32 |
| 1716 | Cessol | 357 | 166 | 207 | — | 29 | 31 |
| 1718 | Maurin | 360 | 170 | 210 | — | 30 | 31 |
| 1720 | | 357 | 168 | 210 | — | 30 | 31 |
| 1720 | | 358.5 | 170 | 210 | — | 30 | 31 |
| 1720 | | 357 | 168 | 210 | — | 30 | 31 |
| 1721 | | 360 | 168.5 | 209 | 110 | — | — |
| 1721 | | 355 | 167 | 207 | — | 30 | 31 |
| 1725 | Brancaccio | 354 | 168 | 208 | — | 29.5 | 31.5 |
| 1726 | Greffuhl | 354 | 167 | 206 | — | 29 | 30 |
| 1729 | | 355 | 167 | 207 | — | 30 | 31 |
| 1732 | Hercule | 359 | 169 | 210 | — | 30 | 31 |
| 1732 | | 360 | 170 | 210 | — | 30 | 31 |
| 1734 | | 357 | 167 | 207 | 109.5 | 30 | 31 |
| 1734 | | 360 | 170 | 210 | — | 32 | 33 |
| 1734 | | 360 | 170 | 210 | — | 32 | 32.5 |
| 1736 | | 357 | 168.5 | 209 | — | 32 | 32.5 |
| 1736 | | 357 | 164 | 205 | — | 30 | 31 |
| 1737 | | 357 | 164 | 205 | — | 30 | 31 |
| <i>Violas:</i> | | | | | | | |
| 1690 | | 478 | 220 | 273 | — | 40 | 43 |
| 1690 | | 413 | 187 | 243 | — | 39 | 40 |
| 1691 | | 480 | 220 | 273 | — | 40 | 43 |
| 1701 | | 410 | 186 | 243 | — | 38 | 39 |
| Period I | | 405 | 198 | 241 | — | 45 | 46 |
| Period II | | 410 | 185 | 240 | — | 38 | 39 |

Violoncellos:

| Specimen | Length of belly & back | Upper width | Lower width | Middle width | Upper sides | Lower sides |
|--------------|---------------------------|-------------|-------------|--------------|-------------|-------------|
| 1689 | 760 | 352 | 450 | — | 120 | 120 |
| 1690 | 793 | 368 | 468 | — | 114 | 121 |
| 1691 | 797 | 368 | 471 | — | 121 | 121 |
| 1700 | 790 | 360 | 465 | — | 111 | 114 |
| 1701 | 792 | 366 | 456 | — | 125 | 125 |
| 1710 | 756 | 346 | 440 | — | 117 | 124 |
| 1720 | 756 | 346 | 437 | — | 124 | 127 |
| 1730 | 746 | 329 | 421 | — | 117 | 121 |
| without date | 750 | 340 | 440 | — | 118 | 119 |

Stradivari Francesco, Cremona, Born Feb. 1, 1671, died May 11, 1743. Son and pupil of Antonio Stradivari. After his father's death he continued to run the shop in company with his brother Omobono. His works are imitations of the large violin model of his father in 1708; they have a very good, powerful tone, though lacking the careful finish of instruments built by his father. Violins by Francesco have broad edges, their purfling is not so handsome, the sound-holes are upright, rather open after the Amati brothers' fashion and the right sound-hole is in a more inclined position. He applied orange-yellow varnish, which is of fairly good quality, but falls short of that used by Antonio. The scrolls of his instruments are beautifully carved. Even without Antonio, Francesco would have become very famous. Price 160.000 Kč; some of his instruments fetched, however, as much as 320.000 Kč.

Franciscus Stradivarius sub disciplina
A. Stradivari 1700

**Franciscus Stradivarius Cremonensis
Filius Antonii faciebat Anno 1740**

Stradivari Omobono, Cremona. Born at Cremona Nov. 14, 1679, died at the same place on June 8, 1742. The Hill Brothers stated in their great work that they had never seen a violin by Omobono Stradivari, inferring that Omobono had not been a violin maker at all. We are inclined to share this view, because neither correspondence nor bequests mention any instruments by Omobono. They constitute most reliable documents, for some of them come from the time when the sons of Stradivari were still alive. Paolo, the most agile businessman, though

not the most prudent member, of the family, did not mention anywhere instruments by Omobono, although he wrote about sales of violins and bows of his deceased father and brother Francesco. It is improbable that there should not have been left a single instrument by Omobono, although he died a year earlier than his brother Francesco; or is it to be supposed that Francesco provided them with his own name?

It is generally stated that he was Antonio's son and pupil. The brothers Francesco and Omobono are alleged to have assisted their father and, after the latter's death, to have continued working together. Omobono is said to have built instruments far inferior to those created by the former two and to have devoted more of his time to repairing work than to the making of new instruments. The arching of his instruments (which Hill considers as fakes, although they are marked with Omobono's name) is imperfect, the sound-holes are of no particular beauty, the rather deep cut scrolls, however, are well done. The instruments are coated with a golden-yellow varnish of a quality inferior to that applied by his father and brother. As for the tone, these violins also do not meet demands associated with the name. The price of 120.000—150.000 Kč is, therefore, certainly exaggerated.

Homobonus Stradivarius
sub disciplina A. Stradivari 1725

Omobonus Stradivarius Filius Antonij
Cremonae Fecit Anno 1740: 15.

Omobonus Stradivarius filij Antonij
Cremonae Fecit Anno 1740: 15.

Strati Michael, Verona, ca 1792. He imitated, with careful workmanship, Guarneri, Stradivari and the French school, used good wood and applied yellow varnish. The edges of his instruments are sharply bevelled, the gracefully cut sound-holes designed in a slanting position.

Michael Strati
Verona 1792.

Straub Michael, Venice. 1670—1680. Little known violin and lute maker.

Michel Straub in Venezia 1680.

Strauch Matteo, Modena. 1640. Little known lute maker; probably a German settled in Italy.

Suover Giovanni, Florence. 1637. Lute maker.

T

Tacconi Enrico, Rome. 1884. Mandolin maker.

Tadolini Giuseppe, Modena, Bologna. Born about 1796, died 1870. Probably a music master teaching 'cello and contrabass; later maker of stringed instruments who built chiefly 'cellos and contrabasses.

Tachinardi, Cremona, ca 1690. His instruments remind one of Andrea Amati's works.

Tadolini Ignazio, Modena. Born 1797, died 1873. — Brother of Giuseppe Tadolini. Maker of guitars, pianos and good bows.

Taffelli Alessandro, Mantua. 1619. Lute maker.

Tanegia Carlo Antonio, Milan. 1725—1731. Worked on the pattern of Grancino, with less skill. Price 16.000 Kč.

Carolus Antonius Tanegia
fecit in Via Lata Medio-
lani Anno 1730

Tanigard (Tanigardi) Giorgio, Rome. 1735—1750. Worked, very skilfully, on the outlines designed by Tecchler, making the archings like Jacob Stainer. The wood is good, the purfling delicately finished, the scrolls carved in a graceful manner. He applied a fine golden-yellow and red-brown varnish. Best are his 'cellos. Price 20.000 Kč, 'cello more.

Giorgius Tanigardus
fecit Romae anno 1735

Giorgio Tanigardi
fecit Romae anno 1745

Giorgio Tanigardi
fecit Romae 17..

Gio Giorgio Taningard
fecit Romae Anno 1745

Tantino Costantino, Modena. 15th cent. Known only as teacher of his son Giovanni Tantino.

Tantino Giovanni. 1475. Ancient lute maker, son and pupil of Costantino Tantino.

Tantino Sesto, Modena. 1461—1490. Brother of Giovanni.

Tarasconi Carlo, Rome, ca 1903, an amateur.

Carolus Tarasconi
No. 36 fecit Romae 1903

Tarasconi Giuseppe, Milan. 1888—1908. He chiefly traded in violins. His own instruments lack the sure touch of a master.

Giuseppe Tarasconi
Saronno - Milano Anno

G.T.
S-M

Tarasconi Mirco, Milan, Paris. 20th century. Son of Giuseppe Tarasconi and pupil of Bernard of Liège, E. Laurant of Brussels and Ornati of Milan.

Mirco Tarasconi
Saronno - Milano Anno 1925

M.T.
S-M

Targhetta Carlo, Mantua. 16th - 17th centuries. Little known violin maker.

Tarotanus Antonius, Novara, ca 1623. The maker of an orange-coloured violin, adorned on the back with French lilies, with the belly flatter than the back, was a monk, a good amateur, equalling in tone and workmanship good Italian masters.

Tartaglio Francesco, Stroppiana, Biella (Modena). Lived about the end of the 19th century. Good instruments.

Tassini Bartolomeo, Venice. 1740—1756. Worked on the large, broad model of Stradivari as well as in the style of Carlo Antonio Testore, but in a less skilful manner. Instruments of graceful outlines, arching executed in a beautiful manner, sound-holes carefully cut, excellent resonant wood. The back is often made of one piece. He used varnish to suit the model he imitated. Price 40.000 Kč.

Taus Andreas, Siena, ca 1621. Little known violin maker.

Opus
Bartholomaeus Tassini
1750

Opus Bartholomaeus
Tassini Veneti.
1754

Tecchler Andreas, Rome, 1748. Son of David Tecchler. Worked very carefully. The wood of his instruments, especially on the back and sides, is fine. He applied a golden-yellow varnish. The sizes of

a 'cello by him are as follows: length 764 mm, upper width 340 mm, middle width 240 mm, lower width 430 mm. Price 30—40.000 Kč.

Tecchler Antonio Hieronymus, Rome. 1735 — Very good workmanship. Chestnut-brown varnish. In the collection of the Prague Loreto Church, there is a violin labelled as follows:

Antonius Hieronymus Tekler
Davidis Nepos Lautaro fecit 1735

Tecchler David, Venice, Rome. Born about 1666, died 1743. — Built instruments on the large pattern of Amati, the arching is made, however, in the fashion of Stainer. The corners are elongated in a characteristic way, the scrolls gracefully carved: the rather broad purfling is well finished; the small, adequately open soundholes are designed according to Stainer. He selected wood of fine appearance, applied a wonderful yellow or yellow-red varnish of excellent quality; the 'cellos are red-brown or dark red. His broad contrabasses are likewise very good. He was an assiduous master and left a considerable number of instruments. Singular is a viola which is rather broad, with the arching of the belly spreading in a graceful manner over the whole surface of the plate, the sides glued to the very edges of the tables (as it is usual in contrabasses), the short sound-holes gracefully rounded off, while the back is flat, without arching, made up of 9 strips like that of a guitar. This instrument does not sound like a viola, but has a deep bass tone. Price of violins 50—80.000 Kč. a 'cello far more.

David Tecchler Liutaro fecit
Romae 1703

David Techler
fecit Romae 1710

David Techler fecit
an Dni 1743
aetatis suae 77

David Techler Liutaro
fecit Romae An. D. 17. .

David Dechler fecit
Rom 1710

David Tecchler Fecit
Romę Anno Dñi 1721

David Tecchler Liutaro
Fecit Romae Anno 1703.

Tedesco Leopoldo il (i. e. Leopold the German) Rome. Born about 1625, no works after 1658. Pupil of Nic. Amati, worked on the latter's pattern but fell short of his master's art. Price 20.000 Kč.

Telesi Senofonte, Ostiglia (Mantua). Exhibited a violin at Cremona in 1937.

Tenzel Benedict, Naples, 1717. Little known master.

Teodoti Giovanni, Rome, 17th century. — Probably the father and teacher of Girolamo Teodoti. Violin and lute maker. Worked on the pattern of Stainer and repaired stringed instruments.

Teodoti Girolamo, Rome, 17th century, a follower of David Tecchler.

Termanini Giuseppe, Modena. 1755—1773. He worked well, but did not attain the quality of the instruments built by Pietro Termanini. The tone of his instruments is soft, but without power. Probably Pietro's brother and collaborator.

D. Joseph Termanini
fecit Mutinae a: 1755. opus No 5

Termanini Pietro, Modena. 1755—1773. Developed his own model; his violins are of a long shape, rather high arching, have long bouts, short corners. Very fine wood, medium quality workmanship. He applied a hard yellow-brown varnish. With regard to the tone his instruments are fairly good, decidedly better than those of Giuseppe Termanini.

Price 12—16.000 Kč.

Terrana Gerlando, Milan, b. Feb. 26, 1909 in Naples; instruments with yellow or orange varnish.

T Gerlandus Terrana
G Neapolitanus Mediolani
fecit MCMXLVII

Testator, called "Il Vecchio", Milan, 16th century. Little known, said to have made small instruments, (certainly not violins).

Testore Carlo Antonio, Milan. Born about 1688, died after 1764. Son and pupil of Carlo Giuseppe Testore. His works differ from those of his father by their larger pattern and higher arching. He worked on the models of Nic. Amati, Guarneri del Gesù and occasionally on that of Stradivari. The wood he used is very good. He applied a golden-yellow varnish. The tone of his instruments is powerful and of good quality. Valued instruments. Price 45—50.000 Kč.

Carlo Antonio Testore figlio maggiore
del fu Carlo Giuseppe in Contrada lar
ga al segno dell'Aquila Milano 1710

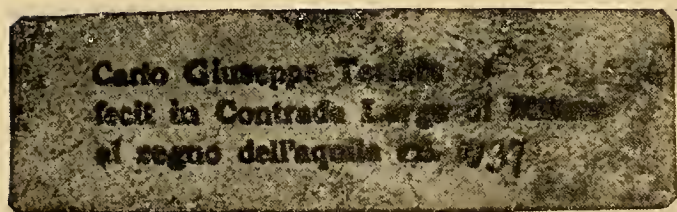
Testore Carlo Giuseppe, Milan. Born 1660, died 1737. Pupil of Giovanni Grancino. Worked on the models of Nic. Amati, Guarneri, Gofr. Cappa and Ant. Stradivari. Each specimen, however, is distinguished by

a peculiar touch of its own; the arching reminds of Nic. Amati. The wood is not always fine-looking; the back is often of pear wood, but always finished with care. The purfling is rather broad, the delicately carved scrolls often too small. The faultlessly applied varnish is golden-yellow, brown-yellow or red-yellow. As far as the tone is concerned, his works constitute outstanding concert instruments, particularly his contrabasses and 'cellos which are coated with a red-brown or hard red varnish. Price 40—75.000 Kč. Length of violin with neck 588 mm, length of belly and back 355 mm, middle width 109 mm, height of sides 29 mm. Another violin of his making has a table length of 356 mm, upper width 168 mm, middle width 110 mm, lower width 205 mm, length of head 105 mm. (The Testore family is headed by Carlo Giuseppe (1660—1737) whose sons were Carlo Antonio (1688—1764) and Paolo Antonio (1690—1750). Giovanni Testore was a son of Carlo Antonio and Gennaro son of Paolo Antonio. All of them lived in Milan.)

Carlo Giuseppe Testore in Contrada Larga di Milano
Segno dell'Aquila 1690

Carlo Giuseppe Testore, allievo
di Gio Grancino in contrada
larga di Milano 1690

Carlo Giuseppe Testore in Contrada larga di Milano al
segno dell aquila 1700



Testore Gennaro, Milan, 1767. Son of Paolo Antonio Testore. Conscientious master. The wood he used is, however, not of best quality; the backs are for the most part of poplar wood. His instruments possess high sides and are coated with a dark-brown varnish. Dimensions of one of his violas: length with neck 690 mm, length of belly and back 425 mm, upper width 195 mm, width of centre 135 mm, lower width 235 mm, top sides 43 mm, bottom sides 41 mm. It is characteristic that he made the top sides higher than the bottom sides, whereas with other Italian masters it is always the other way.

Genaro Testore figlio
del fu Paolo 1767

Testore Giovanni, Milan. 1764. Son of Carlo Antonio Testore. His instruments are of very good finish and have a sweet, well-balanced tone.

Carlo Antonio e Giovanni Padre e figlio
Testori, il qual Carlo e figlio Maggiore
del fu Carlo Giuseppe Testore, abitanti
in Contrada larga al segno dell aquila
Milano 1764

Testore Paolo Antonio, Milan. Born about 1690, died after 1750. Son of Carlo Giuseppe Testore. Produced cheaper instruments in company with his brother, somewhat on the pattern of Gius. Guarneri del Gesù. He was a prolific craftsman and a real master, but only a few specimens have a fine finish. The arching of his instruments is beautiful. He applied a light yellow, golden-yellow or brown-yellow varnish. With his brother he worked up to the year 1710. Some of his instruments have, nevertheless, an excellent tone. Price 25.000 Kč at least.

Paolo Antonio Testore
Milano 17..

Paolo Antonio Testore figlio
di Carlo Giuseppe Testore
in Contrada Larga di Milano
al Segno dell Aquila. 1759

Theodoti Giovanni, ca 1711, Amati style. Place unknown.

Theoditi Hieronymus, see Theodoti.

Thir Tommaso, Trevi-Foligno. 1692. A violin maker, perhaps from Vienna, who is known only from one viola.

Thomas Thir Trebiano
in Italia 1692

Tiburtinus Giuseppe Centurio. Padua, ca 1780. —
Worked in the style of Nic. Amati.

Jos. Centurio Tiburtinus in Padua 1780

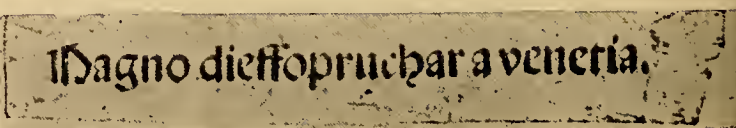
Tiefenbrucker Giacomo, Milan. 18th century.

Tieffenbrucker Leonardo, Padua. 16th century. Built violas and lutes. Fine craftsmanship.

Tieffenbrucker Leonard, Venice. 1590. Perhaps son of Vendelius, according to E. G. Baron (author of a German book on lutes) probably a pupil of Leonardo, though not much younger than the latter.

Tieffenbrucker Magnus, Venice. 1557—1621. This master seems to have reached a very old age, but there may have been two makers of this name in Venice. His genuine works are good. The Lobkovic collection of Roudnice included one mandola by him.

Magno Dieffopruchar
a Venetia
16..



Tieffenbrucker Moises, Venice. 18th century.

Moises Tieffenbrucker
H. H. in Venetia fecit

Tieffenbrucker Ulrich, Venice, Bologna 1521. Lute maker.

Ulrich Duiffoprugar Lutario A. 1521

Tieffenbrucker Vendelius, Padua. 1572—1611. Son of Leonardo Tieffenbrucker. Worked very carefully. Built lutes, violins, also a 'cello by him is known.

In Padua Vendelinus Tieffenbrucker
In Padova

1595

In Padova

Vvendelio Venere

de Leonardo Tieffenbrucker 1582

Tomassuci Giasone, Rome, b. Nov. 8, 1896, professional violin maker. Stradivari and Amati patterns. varnish imitated, careful finish.

Giasone Tomassucci
fece in Roma nel 1914

Tomassuci Cigno, brother of Giasone, Umbria b. Jan 6, 1912. Personal model, red varnish on yellow ground.

Cigno Tomassucci
fece in Arrone. Umbria
1949

TOMASSUCCI CIGNO
FECE IN ARNONE
(Umbria)
NEL 1949

In Padoua Vvendelio Venere
de Leonardo Tiefertbrucker.

Wendelinus Tieffenbruk In Padoua

Tirler Carlo, Bologna. 17th century. Little known violin maker.

Carlo Tirler Leutar
in Bologna fece

Tivoli Fiorini, San Remo, b. 1894, grandson and pupil of Raffaele Fiorini, capable master. See R. Vannes p. 364.

Todini Michele, Rome. Born at Saluzzo in 1625, died after 1676. He was a professional musician, a contrabassist. Quite a good hand at violin and lute making, nevertheless chiefly performer.

Todini Pietro, Rome. 1620—1675. Built lutes and contrabasses.

Tolino Giuseppe, Naples 19th century.

Giuseppe Tolino
Premiato fabbrica di instrumenti musicali
46 via Liggera, Napoli.

Tomasi Carlo Gasparo, Modena, 17th or 18th century. His existence is confirmed only by one preserved viola d'amour.

Tomassini Domenico, called Mariano, Rome, b. July 2, 1892, orchestral player, careful and reportedly successful amateur maker.

TOMASSINI DOMENICO
fu MARIANO
DA VITERBO
Anno..... Op.....

Tonelli Pietro, Naples, 19th century.

Tonna, La-Valetta (Island of Malta). 1850. Contrabass maker.

Tononi — a prominent family of violin makers.

Genealogy of the Tononi family:*

| | | |
|-----------------------------------|------------------------------|---------------------------|
| Tononi Felice 1670—1710 | | |
| Carlo Tononi 1689—1717 | Giovanni Tononi 1689—1740 | Guido Tononi 1690—1760 |
| Pietro Tononi 1710—1725 | | |
| Carlo Antonio Tononi 1721—1768 | | |

* The most outstanding masters of the family were the descendants of Carlo Tononi (1689—1717), viz Pietro (1710—1725) and Pietro's son Carlo Antonio (1721—1768). Their common ancestor Felice Tononi (1670—1710) had three sons: the above-mentioned Carlo, Giovanni (called "de Tononis"), and Guido (1690—1760). Pietro and Carlo Antonio worked together with Carlo; after his death Pietro took over the workshop, while Carlo Antonio left Bologna for Venice.

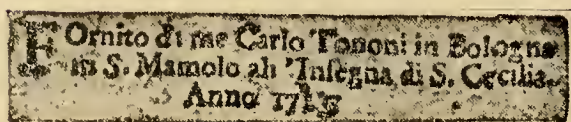
Tononi Carlo, Bologna. About 1689—1717. Son of Felice, brother of Giovanni and Guido. Built instruments on a most beautiful large pattern in the style of Nic. Amati. The upper part of the very carefully worked belly is broader, but flatter. He applied a good yellow, brown, often also red varnish. His instruments have a full arching and wonderful tone. Price 80.000 Kč and more.

Carolus Tononi fecit
Bononiae anno 1717

Carolo Tononus fecit Bononiae
in Platea Castaelionis, ann. Domini
1689

Carolus Tononus fecit Bononiae
in Platea Castaelionis, ann. Domini
1698

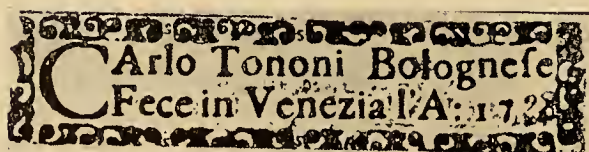
Carolus Tononi fecit Bononiae in Via
Sancti Mamantis sub Signo Sancte
Caecilie Anno Domini 1716



Tononi Carlo Antonio, Venice. 1721—1768. Son of Pietro Tononi. Worked on the large pattern of Amati. The arching and the gracefully cut small, round sound-holes are executed, however, in the style of Stainer. The edges and the purfling are admirably finished. He used a yellow or yellow-red varnish with high lustre. His works are very good concert instruments. Sizes of violins: length of belly and back 355 mm, upper width 166 mm, lower width 206 mm, width of centre 110 mm, height of violin under the bridge, i. e. belly and back with the sides, 63 mm. Price 65—80.000 Kč.

Carolus Tononi Bonon. fecit
Venetiis sub titulo S. Ceciliae
anno 1739

Carolus de Tononis
fecit Venetiis 17..



Tononi Felice, Bologna. 1670—1710. Worked carefully, in company with his son Giovanni, on the patterns of Amati and Stainer, applied a beautiful soft yellow or yellow-brown varnish. The purfling is finished in a very delicate manner. He worked also in Rome. In tone his instruments are excellent; particularly outstanding are his 'cellos. Price 30—50.000 Kč, 'cello more.

Tononi di Bologna
fecero 16..

Tononi di Bologna
fece anno 1681

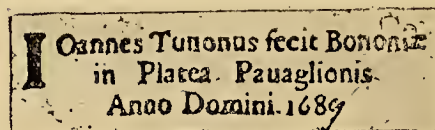
Tononi di Bologna
fecit, anno 1670

Tononi Giovanni, called "de Tononis", Bologna, Venice, Rome. 1689—1740. Son of Felice. Tononi. Worked according to the models of different masters, mostly in the style of Nic. Amati, whose pattern he enlarged. Excellent workmanship: fine wood, faultlessly finished purfling, narrow, cleanly rounded-off edges, gracefully cut sound-holes and scrolls. Yellow or light brown-red varnish, always of beautiful lustre and excellent quality. His 'cellos and violas are best. It has been asserted, but not fully proved, that he also worked in Rome. Price 80.000 Kč, 'cello more.

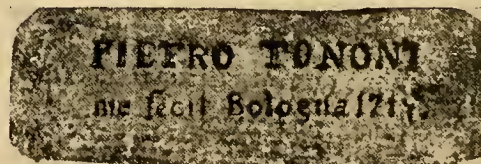
Ioannes de Tononis fecit Bononiae
in Via Mamuli Anno 1699

Joannes de Tononis
fecit Venetiis 17..

Joannes de Tononis fecit Bononiae
in Platea Paviglionis anno 17..



Tononi Pietro, Bologna ca 1713. Son and probably also pupil of Carlo Tononi, from whom he took over his workshop and ran it with his son Carlo Antonio. Applied a golden-yellow varnish. Careful finish, rich tone.



Tononi Guido, Bologna and Rome 1690—1760. Amati style.

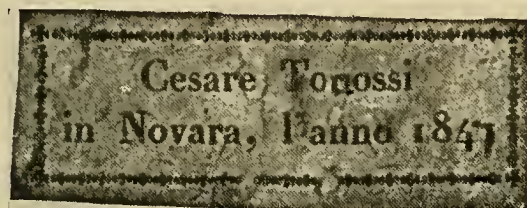
Toppani Michel Angelo de, Rome. 1735–1750. His instruments remind of those of David Tecchler, only the sound-holes are somewhat larger. The purfling is inaccurate, the edges rather broad. The arching is moderately high. He applied a golden-yellow varnish. The tone of his instruments is strong and agreeable. Price 15–25.000 Kč.



Toralba, name of a mediaeval Florentine lute maker. (13th century) whose works are, of course, lost.

Torelli, Verona. 1625. A violin and lute maker, known only by name.

Torossi Cesare, Novara. 1841–1846. Little known violin maker.



Torrano, Turin. 1700. Little known violin maker.

Terresan Antonio, Crespano. Born 1802, died 1872, made cheap instruments of inferior quality.

Tortobello Francesco, Rome. 1680. Worked in the fashion of the Brescian school.

Totis Giuseppe, S. Vito al Tagliamento, 20th century, exhibited two violins at Cremona in 1937.

Tramonti Rodolfo, Forlì, b. May 25, 1901 at Sarsina (Forlì), built instruments according to Stradivari's pattern, using red oil varnish.

Trapani Raffaele, Naples, 1800, 1826. He worked skillfully in the fashion of the Brescian school, built instruments of flat arching, strong edges, tapering sound-holes of unseemly cut. He used a red or red-brown varnish. Best are his 'cellos. Price 12.000 Kč.

Raffaele Trapani
Napoli No..

Traverso Giuseppe, Scampierdarena, an artisan and amateur violin maker, b. Feb. 20, 1878.

Traverso Giuseppe
Scampierdarena
24/12 1949

Travi Erminio, Vignate (Milan), guitar and mandolin maker. Time unknown.

E. TRAVI

Trentin Gregorio, Padua. Born at Conselve near Padua in 1768, died at Padua in 1854. Maker of no particular skill who built for the most part guitars, harps, lutes and pianos.

Trinelli Giovanni, Scandiano. Born at Villalunga, Regio Emilia, died 1815. Worked on a large model. Wood of good resonance, but inferior appearance. The tone of his instruments is good. Price 16.000 Kč.

Johannes Trinelli, 1810

Troiani Carlo, Rome, ca. 1889, perhaps a son of Francesco Troiani.

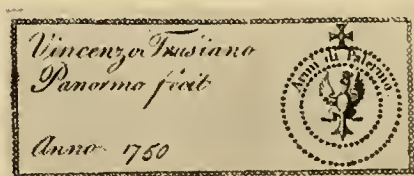


Troiani Francesco, Rome. 19th century. Violin maker of medium skill.

Trucco Girolamo, Savona, ca 1840, made violins, harps and guitars. He produced, mostly with great skill, violins of a small pattern.



Trusiano Vincenzo see Panormo.



Trussardi Paolo, Arqua-Polosine. 1900. Little known violin maker.

Paolo Trussardi fece
Arqua Polosine An. 1911

Turchi Gian Martino, Pisa, Rome. 1606. Violin maker, who came to Rome in 1606.

Turtur Nicolo, Bitonto (Bari). 1900. Little known master.

U

Ugar Crescenzo, b. in Urbino 1712, d. in Rome 1791, pupil of Giuseppe Orzelli. Few specimens are known.

Worked in the fashion of the German school. Instruments of medium quality. He used a brown varnish of plain appearance. Price 10.000 Kč.

Crescentius Ugar
fecit Romae anno 1788



Ugar Pietro, Arezzo, 1800. His instruments possess no characteristic traits. Probably son of Crescenzo Ugar. In addition to violins he made also guitars and mandolins.

Petrus Ugar Urbinas fecit Romae 1770

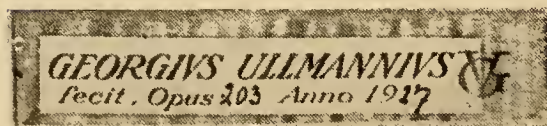
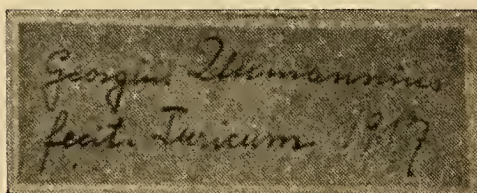
Uitenus (Vitenus) Nicolaus, San Vito. 1650. Only a 'cello was known, which was sold in an auction at the Hague in 1759.

Nicolaus Uitenus 1650

Ullmann Georg. Milan. Born in Spa Eister on 9. 9. 1879. Pupil of Reinhard Schmidt of Markneukirchen, studied at the violin-craft school for three years, worked with the violin makers Kurth and O. Möckl in Berlin, with K. B. Dvořák in Prague and Degani in Venice. In 1901 he established himself as an independent craftsman in Milan. He built instruments on the pattern of Stradivari. Good workmanship.

Georgius Ullman
fecit
Mediolani 1909

Georgius Ullmannius
fecit Turicum 1920



Ungarini Antonio, Fabriano. Born March 13, 1696, d. Nov. 7, 1771. Scanty evidence of his work. Judging from the build of his good instruments he may have been either a pupil or a collaborator of Stradivari.

Antonius Ungarini
in Fabriano an 1745

Ungarini Raynoldo, Fabbriano, 1800, 1806. Son and probably also pupil of Antonio Ungarini. Instruments of the same quality as those of his father.

Reynaldus Ungarini Fabrianensis
Antonii filius
De Stradivarii Schola perfecit
Anno 1800

Unverdorben Max. Venice. 1515. Lute maker.

Marx Unverdorben a Venetia

Ursini O., Rome, 1635. His existence has been proved only by one lute which was found in Czechoslovakia in 1920.

Usuelli Eraldo, Mariano Comense, b. Apr. 24, 1879, pupil of Paolo Erbo, self-dependent since 1910, brownish-yellow, golden-yellow or light-brown oil varnish.

Usuelli Eraldo
Mariano Comense
anno 1949

Utili Nicolo, Castel Bolognese. Born in 1888. Good violin maker, but little known.

V

Vaccari Raffaele, Lentigione di Brescello (Reggio Emilia) b. Oct. 23, 1908. Pupil of Gaetano Sgarabotto and assistant of Amedeo Simoniazzi. Stradivari, Amati and Guarneri patterns, transparent yellow, orange or red spirit and oil varnish. Exhibited a viola and a 'cello in Cremona 1937.

Raphael Vaccari Lentigionensis
fecit Anno 19..

Raphael Vaccari Lentigionensis
Gaetani Sgarabotto alumnus
Parmae . fecit Anno 19..

Vaccari, Turin, an amateur, made some copies of Pressenda.

Valdastri, Modena. 1805. An assiduous and skilful, but little known master.

Valenciano Maria, Padua ca 1764, only one bass-viol is known.

Maria Valenciano Paduensis 1764

Valente J. e G., Catania (Sicily) made guitars and mandolins.

Valente Raffaele, Rome, 1898. Mandolin maker.

Valenti Pietro, Rome. 20th century. Little-known violin maker.



Valentini Arturo, San Marino, b. June 6, 1865 Rimini, d. Sep. 27. 1944 used a red varnish, had a model of his own.

Valentini Valentino, Rome, b. Apr. 10. 1881, sculptor by profession, made violins in leisure time; reddish-brown spirit varnish.

Valentini Valentino
Fecit in Roma-Anno 19..

Valenzano Giovanni Maria; Valencia, Rome, Trieste, 1771—1825. He came from Asti, worked in Naples and Padua after the fashion of the Milanese and Neapolitan schools. His instruments are designed on the model of Amati, provided with moderate arching, carefully finished and endowed with a good tone. He used fine wood, and applied a good yellow or brown-yellow varnish. Price 20—25.000 Kč.

Joannes Maria Valenzano
Astensis fecit Romae 1825.

Maria Valenziano Paduensis 17..



Vallini Giulio, Cremona, 18th century. Little known violin maker.

Vallusa Marcello, S. Zeno (Verona), Via S. Bernardino 3, 20th century. Exhibited one violin at Cremona in 1937.

Valonini Zanolo (Gianolo), Venice, 1765—1783. Violin maker of mediocre skill.

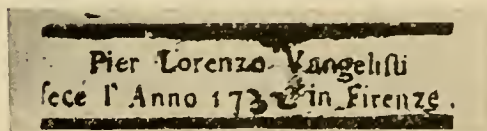
Vandaini Pietro, b. in Bologna 1780, died there in 1846. Pupil of Giovanni Varotti in Bologna. Instruments of large pattern, provided with oil varnish in different colours, yellow, red, brown, and intermediate shades.

Pietro Vandaini
allievo del Varotti 1843

Vandelli Giovanni, Fiorano (Modena), Born 1796, died 1839. Worked carefully in regard to the tone, but otherwise his instruments do not rise above the average. Price 12.000 Kč.

Vangelisti Pier Lorenzo, Florence. 1700—1745. He worked on a medium-sized high-arched model simi-

lar to that of Gabrielli. His instruments have rather broad edges and gracefully shaped sound-holes; the wood he used is nearly always of fine quality. He applied a good yellow or light yellow varnish. Very good are his 'cellos and contrabasses. Price 15—35.000 Kč., 'cello more.



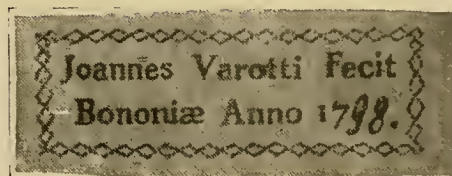
Vannuchi Nicolo, Florence. 1703. Lute maker.

Varangoli Ferruccio, Venice 1885—1916, perhaps a pupil of Leandro Bisiach in Milan, settled later in Paris where he made repairs and copied the Cremonese classics.

Varangolo Ferruccio
Reparé a Paris 1913

Varangolo Ferruccio Veneziano
alunno di Leandro Bisiach
fece in Milano anno 1908

Varotti Joannes, Bologna 1786—1815. The outline of his instruments, designed according to G. P. Maggini, is handsome. Rather high edges, sharp corners, neatly finished, mostly double purfling, gracefully carved scrolls. The sound-holes are cut on the pattern of Andrea Guarneri. Golden-yellow varnish. The tone of his instruments is very good. Emanuel Adam Homolka of Velvary owned a violin by this master, which was coated with a golden-yellow varnish and provided with double purfling: on this model Homolka built a violin for the choir of Velvary. Varotti also used pear wood for the backs of his instruments. Price 40.000 Kč.



Vasallo Giovanni, Milan, 18th century. Pupil of Gran-
cino, on whose pattern he worked, only with less skill.

Vasi Marco, Ravenna, 1830. Built good violas.

Ravennae XXX novembris 1830
Marcus Vasi Fuit Artifex
Praesenti novis instrumenti

Vecchi Orazio, Modena, 1880. Devoted most of his time to the making of contrabasses of a small pattern.

Ventapane Giuseppe, Naples. 19th century. Mediocre

instruments on the pattern of Lorenzo Ventapane. Perhaps a son of Lorenzo. Price 16.000 Kč.

Ventapane Lorenzo. Naples. 1809—1828. Developed, following the examples of Stradivari and Gagliano, a beautiful broad model. The wood is always fine, the varnish mostly dark yellow, sometimes also orange, the delicately cut sound-holes are placed in a slanting position. His work has the characteristics of the Neapolitan school, a little superficial; the tone, however, though lacking smoothness, is good and strong. His excellent varnish is transparent, with a touch of green. First-rate are his 'cellos. Price 25.000 Kčs., 'cello more.

Lorenzo Ventapane
Fabbricante di Strumenti armonici
Strada Donnaregina no 35, Napoli 1800



Ventapane Pasquale, Naples. 1740—1801. Worked on the model of Giuseppe Gagliano and some instruments from his hand have even been marked with Gagliano's label. He used, however, a larger pattern which helps to distinguish his instruments from those of Gagliano. The tastefully carved scrolls are somewhat larger; graceful sound-holes are located in a good position. He used a good red varnish. Also the sound is excellent; exquisite are his 'cellos. Price 24.000 Kč.

Ventapane Pasquale
Fabbricante di violini e violoncelli
Via Speranzalla no 23 Napoli

Ventapane Vincenzo. Naples, 1750—1799. Pupil of one of the Gaglianos and of Tomasso Eberle. His work is beautiful and carefully finished. Every instrument shows the typical features of the Neapolitan school, although he worked on various patterns (Stradivari, Gagliano and often Eberle). The wood is almost always carefully selected, the purfling finished in a tasteful way, the edges neatly rounded off. He used a fine yellow- or yellow-brown varnish. The tone is very good. He is considered as the best maker of the Ventapane family. Price 40.000 Kč.

Ventura Annibale, Viadana and Milan ca 1740, followed on the whole Stradivari; poor workmanship, golden-yellow varnish.

Ventura Antonio, Milan, b. July 20, 1910, independent since 1939. Current work, Stradivari pattern, alcohol varnish.

Ventura Enrico, Milan, guitar and mandolin maker.

Ventura Francesco, Venice.

Ventura Giovanni, Parma 1622. Little known violin maker.

Venturi Linelli, Venice, ca 1514; violas of large size are known.

Lenelli Venturi
fecit Venetiis An. 15..

Venzi Andrea, Florence, 1636. Violin maker, whose works are little known.

Verini Andrea, Modena. 1884. Son of Serafino Verini and perhaps his pupil. For the quality of tone instruments are somewhat superior to those by his father. Otherwise nothing particular.

Verini Serafino, Arceto, Cascogno (Modena). Born 1799, died 1868 at Montebonello near Frignano. Son of Bernardo Verini; a dilettante who built violins and 'cellos of fairly good tone, although no masterpieces.

Verle Francesco, Padua. 1590, 1600. Little known, violin maker.

IN PADOVA
FRANCESCO VERLE

Verona Pietro, Corregio, 1606.

Veronesi Camillo, Bologna, 19th century.

Veronesi Enrico, Udine, b. July 12, 1875 in Bologna, violinist, pedagogue and amateur. Exhibited three violins at Cremona in 1937.

Enrico Veronese-Bolognese
fecit Anno 1932
Udine

Enrico Veronesi
fecit Anno 1941
Bologna

Verzella Francesco, Naples, b. 1864, guitar and mandolin maker.

Vetorazzo Giovanni, Vicenza, 1793. Worked carefully and used good wood.

Giovanni Vettorazzo
fecit Vicenza Anno
1793

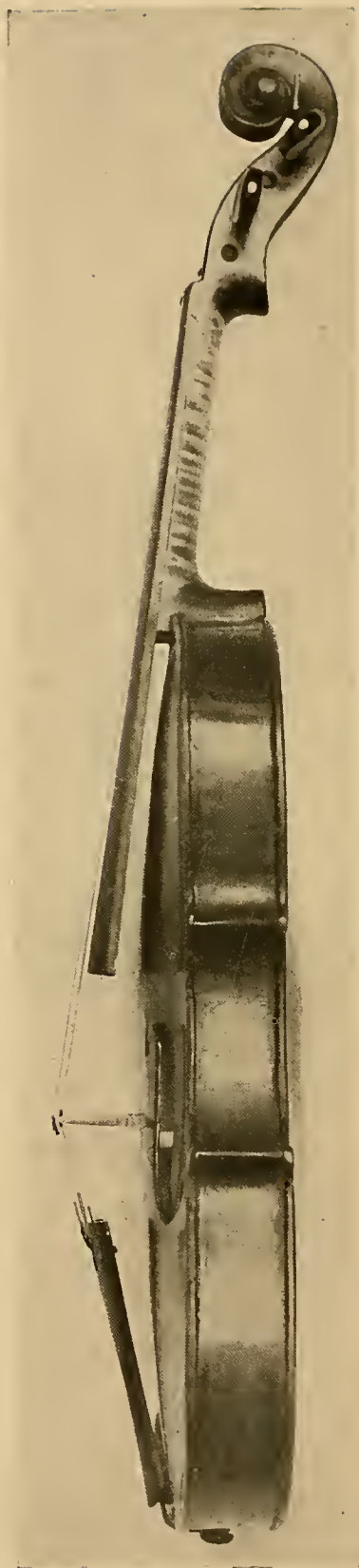
Vetrini Battista, Brescia, 1629. A good master, though little known; worked skilfully in the tradition of the Brescian school. Violins of smaller pattern; fine wood; good yellow varnish. Price 20.000 Kč.

Vettori Dario, Florence b. Nov. 19, 1903 at Firenzuola near Florence, pupil of Primo Contavalli, maker and artist.

Vezzelli Pietro, Bologna, 1880. He devoted himself more to the sale of instruments than to violin making. Was a Czech by birth — Petr Veselý.



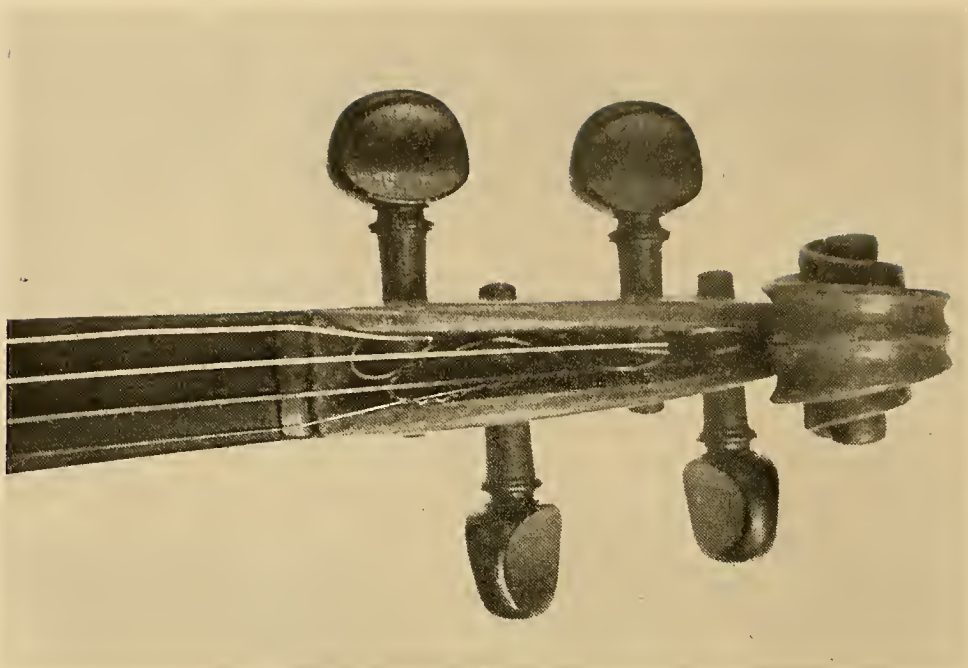
364. Carlo Antonio Tononi, Venezia



365. Carlo Antonio Tononi, Venezia



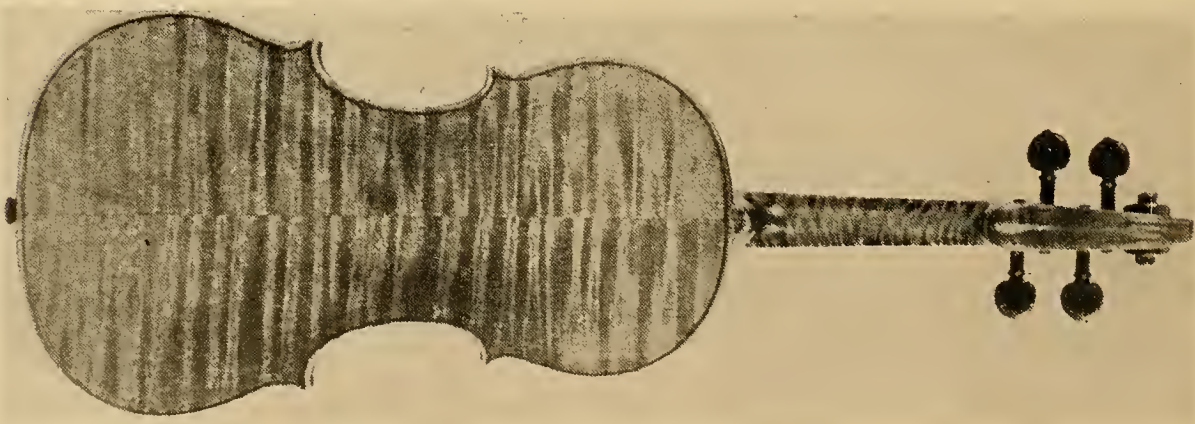
366. Carlo Antonio Tononi, Venezia

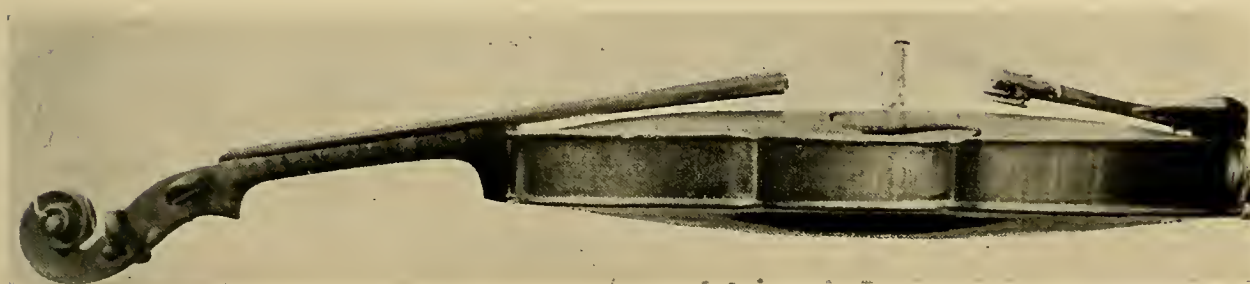


367. Carlo Giuseppe Testore



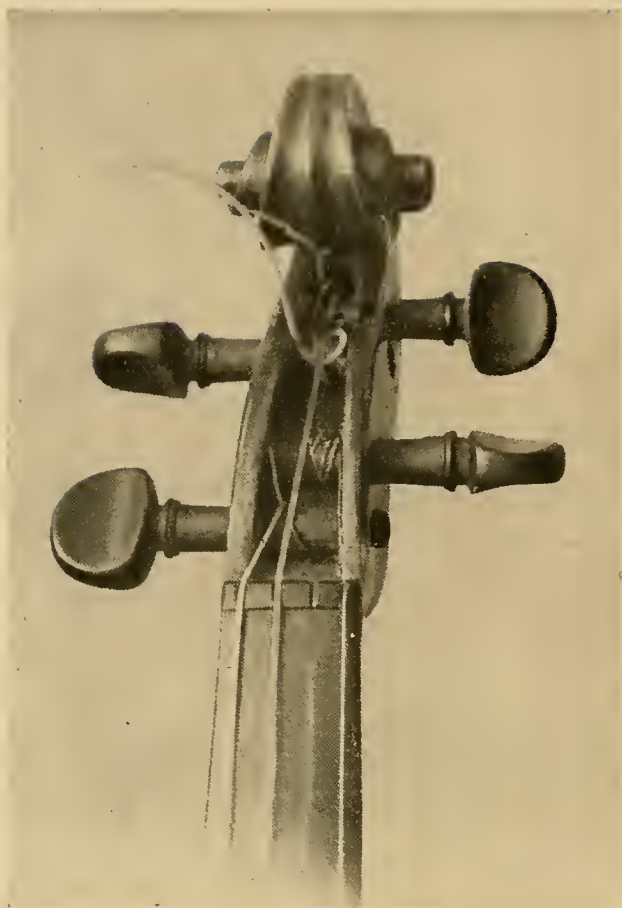
368. Joannes de Tomonis, Bologna, 1689



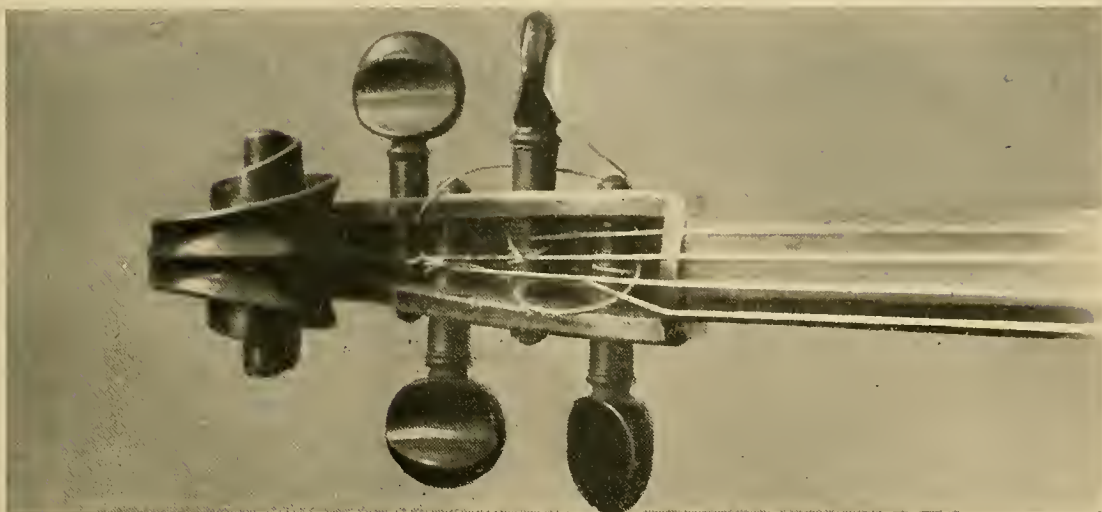
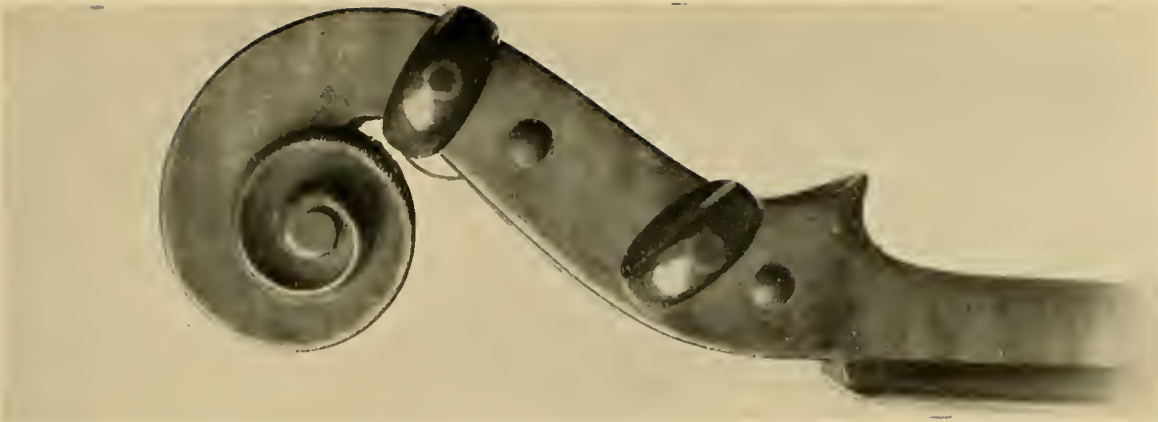


369. Pietro Tononi, Bologna, 1717

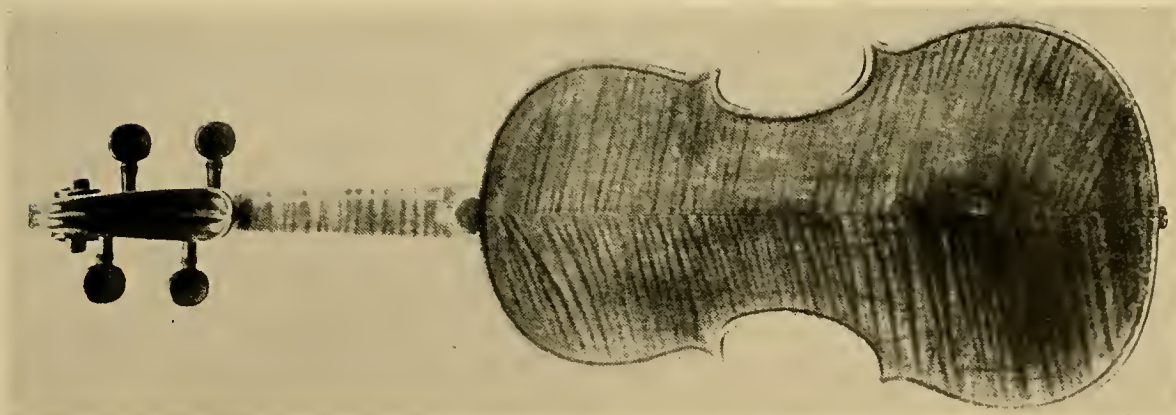




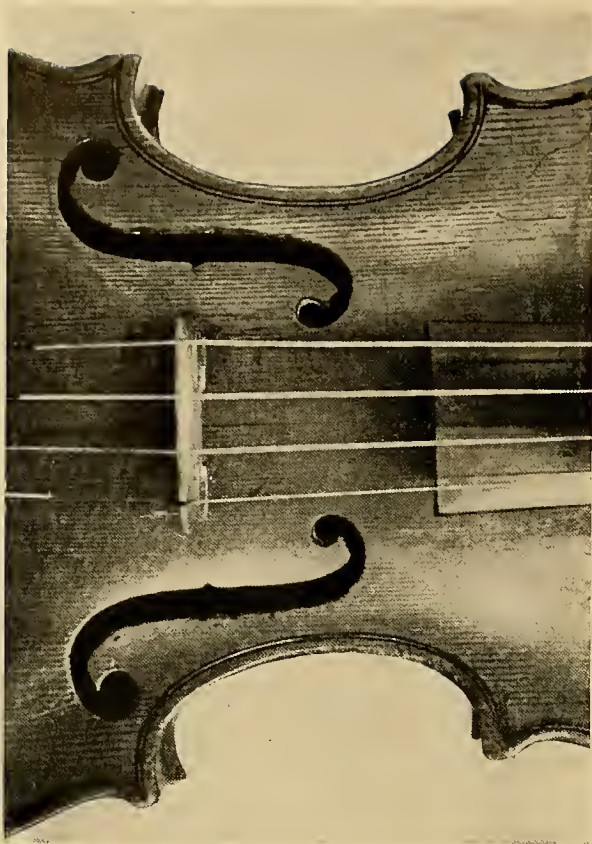
370. Pietro Tononi, Bologna, 1717



372. Joannes Maria Valenzano, Roma, 1825



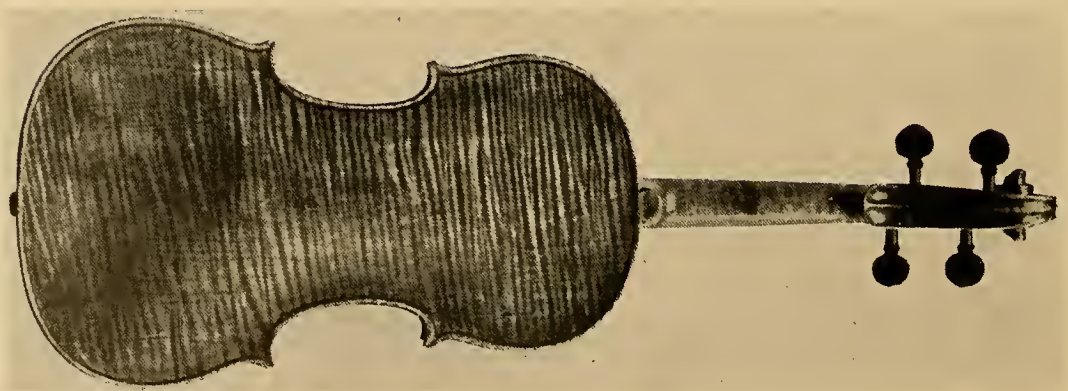
371. Joannes Maria Valenzano, Roma, 1789

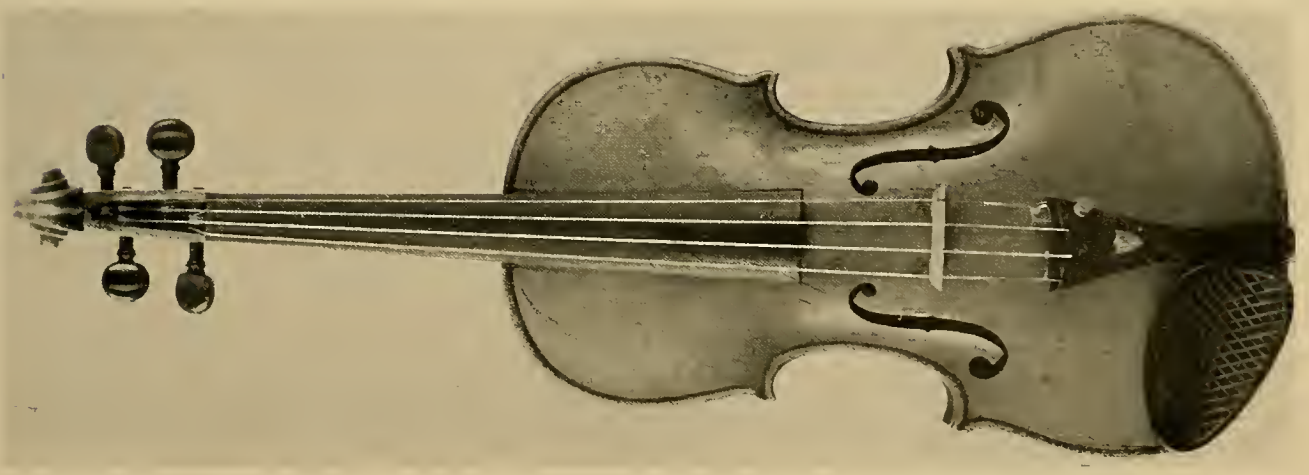
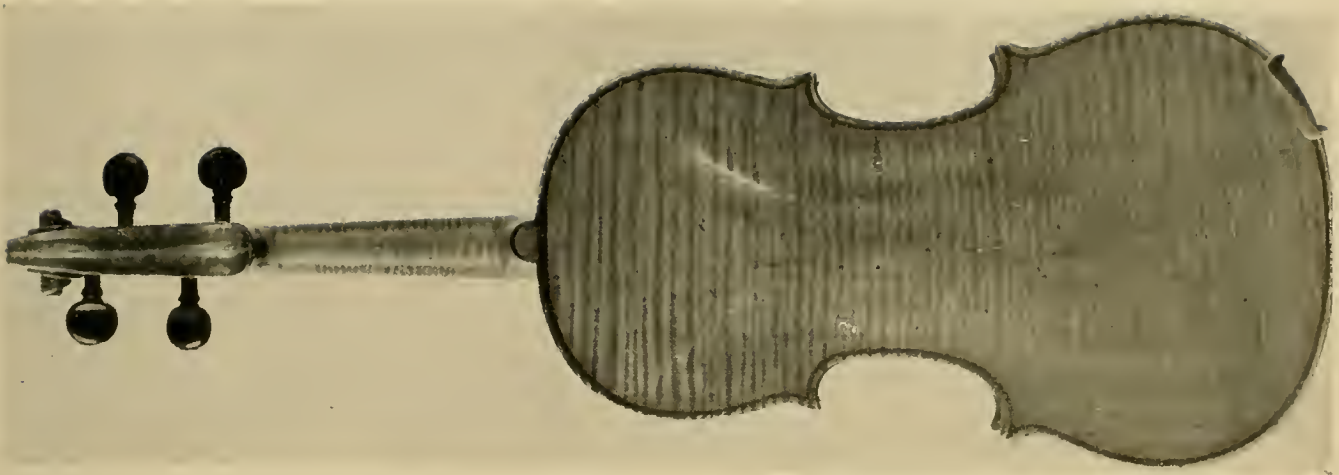


373. Giuseppe Ventapane, Napoli



374. Lorenzo Ventapane, Napoli, 1814





375. Giuseppe Ventapane, Napoli

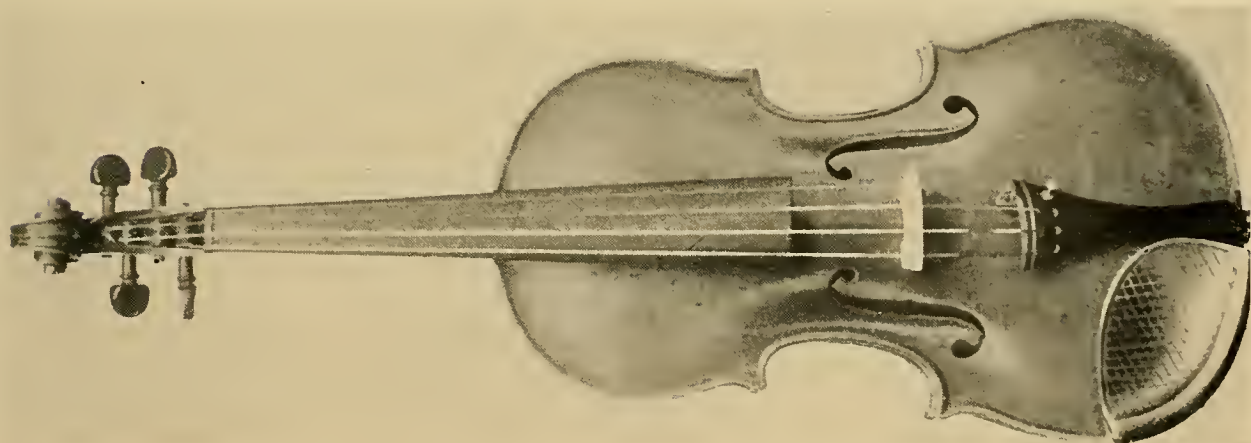
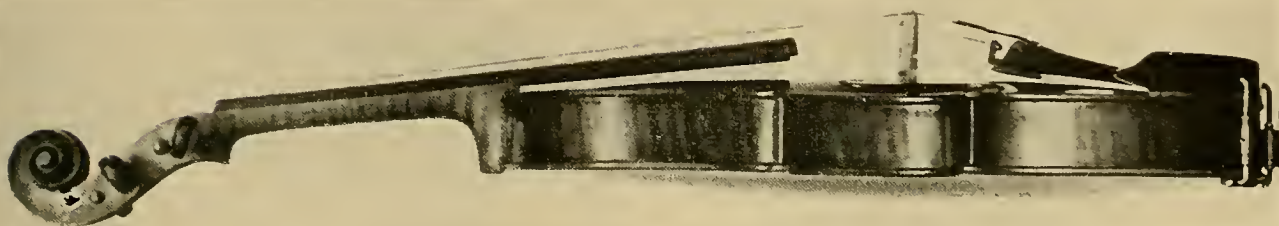
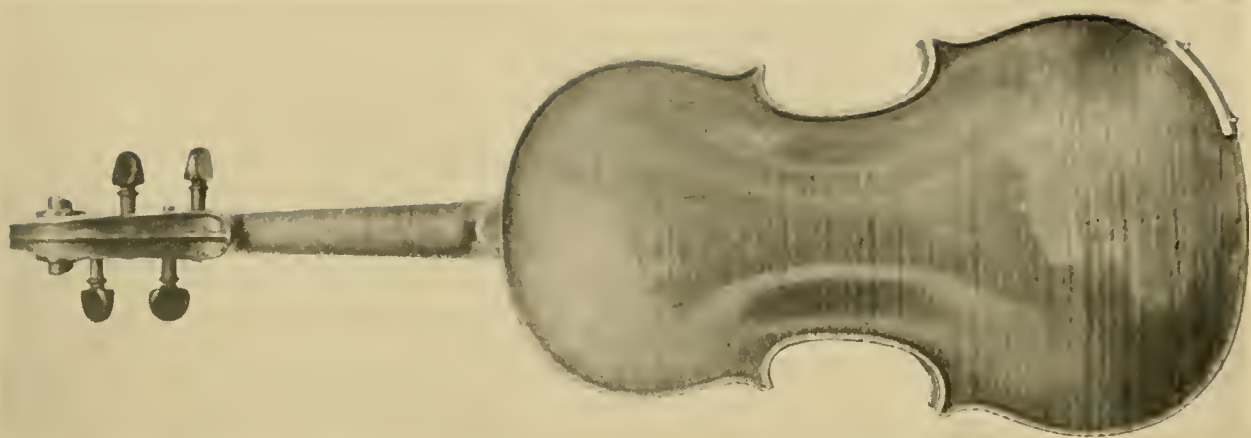


376. Pasquale Ventapane, Napoli, 1795

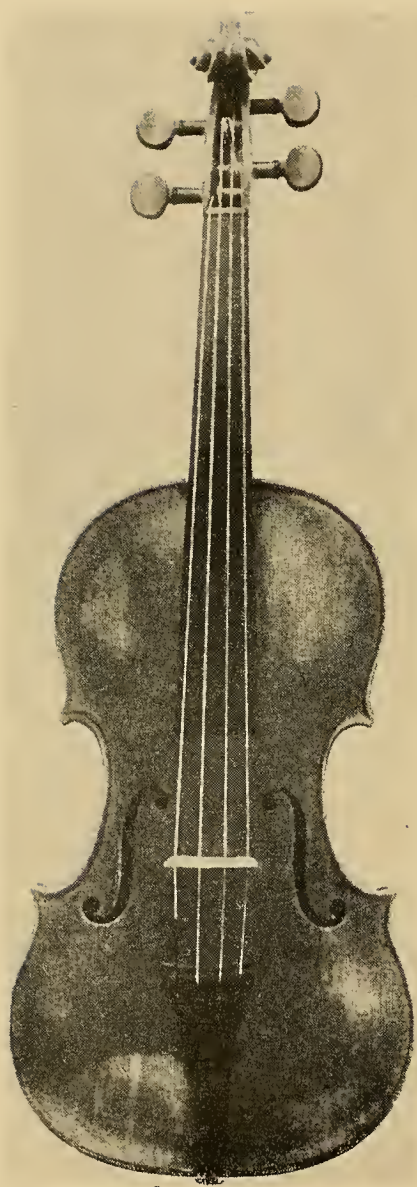


377. Antonio Vinaccia, 1782

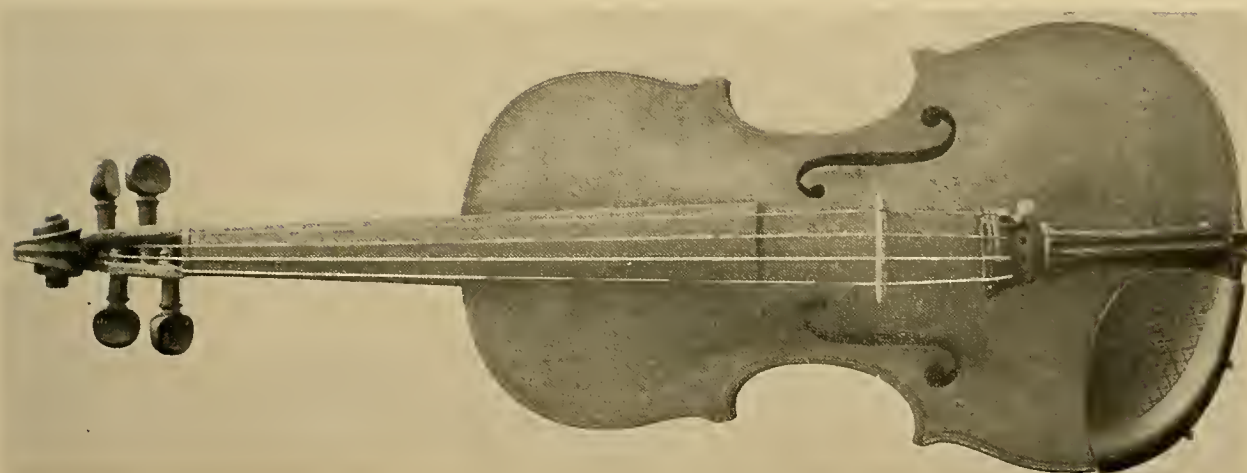
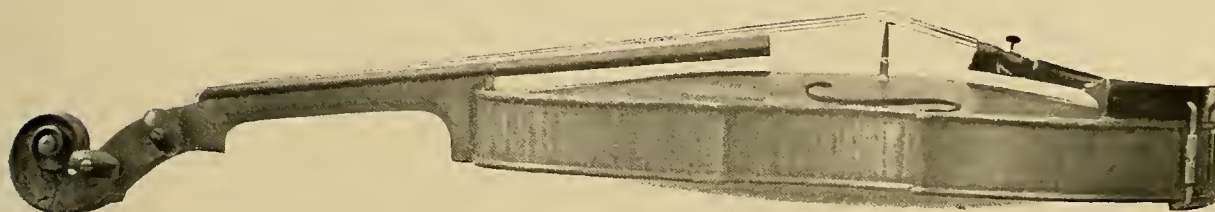




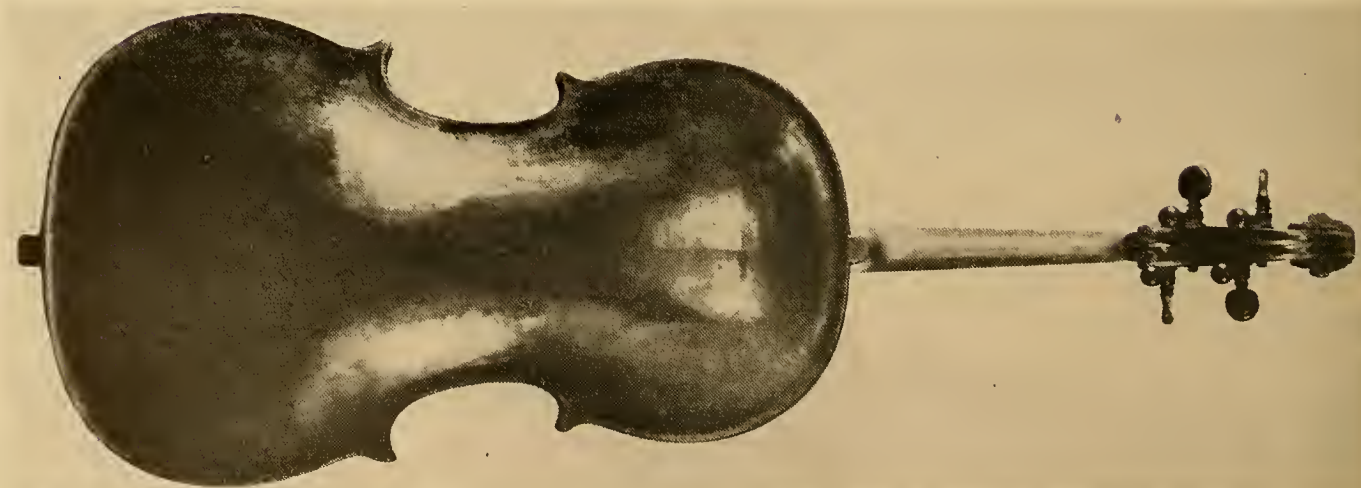
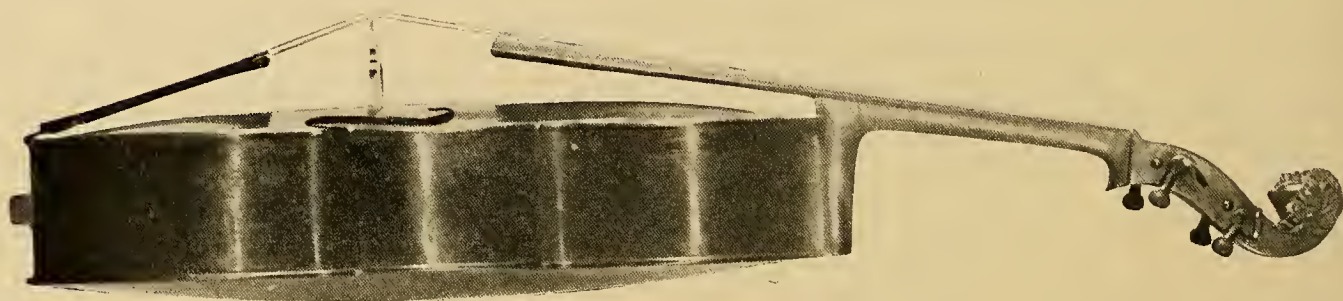
378. Antonio Vinaccia, Napoli



379. Giovanni Vinaccia, Napoli, 1754



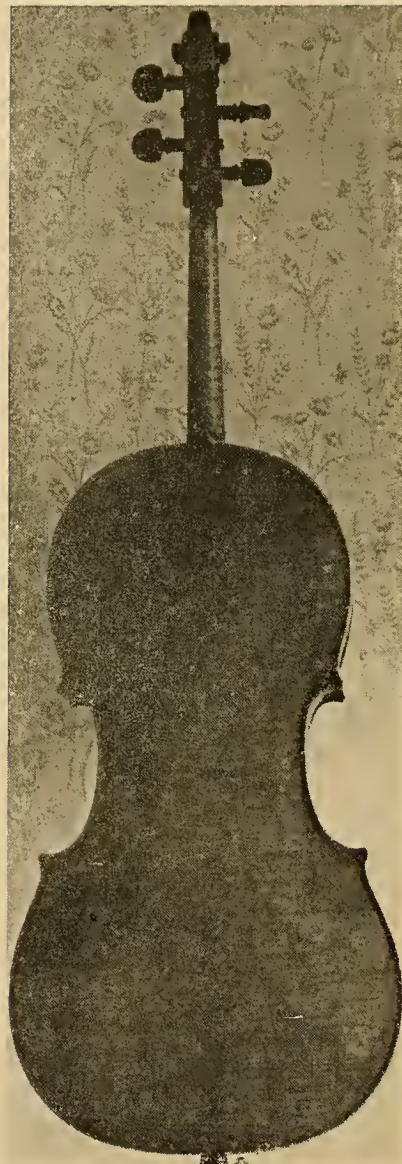
380. Giambattista Zanolli, Verona, 1756



381. Cello: Pietro Zanetto, Brescia, 1686



382. Gagliano Januarius, 1750
(Cello)



Cello:
383. Gagliano Allesandro

He applied a brown-red varnish; a 'cello of his had good tone.

Vian Giovanni Battista, ca 1868.

Vicenardi Paolo, Venice 18th century, disciple of Carlo Tononi in Venice, little known, perhaps one of the lost masters.

Viganzio Lodovico, Rome, 1623. Lute maker.

Viglianesi Salvatore, Catania (Sicily).

Vignali Giuseppe, Veruchio, b. 1888, d. 1918 followed Stradivari during his promising, but short life.



Vigoni A., Pavia, 19th century. A violin maker who worked only for his immediate neighbourhood.

Violcete Giovanni Gasparo, Venice 1655.

Vimercati Gasparo, Milan, ca 1766, a grandson of Paolo. Vimercati was mandolin maker, violins, if any, are rare.

Gaspere Vimercati
nella Contrada
della Dogana di Milano all segno
della Luna 1766

Vimercati Paolo, Venice, ca 1660—1710. Son of Pietro Vimercati. His instruments are beautifully executed on different models, mostly in the manner of the brothers Ant. & Hier. Amati. He used a fine yellow, sometimes also red, varnish. Price 25.000 Kč.

Vimercati Pietro, Venice. 1640—1660. Worked on the pattern of Amati, but with higher arching. He also imitated other masters, with much skill. Price 25.000 Kč.

Vinaccia Antonio (I), Naples. 1734—1781. Probably son of Nic. Vinaccia. Worked on the patterns of old masters, chiefly of Nicolo Gagliano. Good workmanship; brown varnish of good quality. Price 15.000 Kč.

Antonius Vinaccia Fecit
Neapoli Anno 1780

Vinaccia Antonio (II) Naples. 1754—1784. Son of Gennaro Vinaccia. Built good, rather flat instruments on the pattern of N. Gagliano. Large, unseemly scrolls but fine wood; yellow-brown varnish. The purfling, inserted at a distance from the edges, is not particularly well finished. The tone of his instruments is, however, rich. Price 25—35.000 Kč.

Antonius Vinaccia
filius Januarri fecit Neapoli
alla Strada Rua Catalana 1765

Vinaccia Domenico, Naples. Ca 1780. Mandolin maker.

Vinaccia Gaetano, Naples 1779—1821. Son of Anto-

nio I. Vinaccia (1734—1781). He was a skilful violin maker, whose works are valued higher than those of his father.

Gaetano Vinaccia Napoli Rua Catalana no 50.1805

GAETANO VINACCIA
Napoli Rua Catalana No 46. 18..

Vinaccia Gaetano, Naples ca 1914. Made mostly guitars and mandolins; his few violins etc. are said to be good.

Vinaccia Gennaro, Naples. 1755—1778. Son of Antonio Vinaccia. Fine work on the models of Stradivari and N. Gagliano. The instruments are made of fine wood, the tastefully finished sound-holes are copied from Nic. Gagliano. In regard to the tone his instruments are good, particularly his violins and mandolins. Price 40.000 Kč.

Januarius Vinaccia fecit Neapoli sub
signo Cremonae in Rua Catalana Anno
Domini 1778

Vinaccia Giovanni, Naples, 1767, 1777. Son of Gennaro Vinaccia; devoted himself, however, more to the production of mandolins.

Johannes Vinaccio Filius Januarii fecit
Neapoli alla Strada della Rua Catalane
A D 1770

Vinaccia Giuseppe, Naples, ca 1914. Mandolin maker.

Vinaccia Mariano, Naples, 1796. Son of Antonio. He also, made mostly mandolins.

Marianus Vinaccia qu Antonii
fece Anno 1796 in via Constantii
No 18 Neapoli

Vinaccia Nicolo V (I) Naples. 1715. Little known, violin maker.

Vinaccia Nicolo V (II) Naples 1775, brother of Vincenzo Vinaccia, probably his assistant, must have worked anonymously. The one specimen known is not a violin.

Vinaccia Pasquale, Naples, Born June 20, 1806, died about 1885. Mandolin maker.

Vinaccia Vincenzo, Naples. 1769, 1785. Son of Gennaro Vinaccia. Worked on the pattern of Jos. Guarneri del Gesù. His instruments are of good quality. His guitars and mandolins are inlaid with ivory, bone and mother-of-pearl. Price 20.000 Kč, inlaid instruments according to merit and preservation.

Vincentius Vinaccio
Filius Juanarii
fecit Neapoli alla rua Catalana
A D 1775

Vincentius Vinaccio fecit Neapoli
Sita Nela de Spitaletto A D 1785

Vinaccia Fratelli: Gennaro and Achille *Vinaccia* in Naples, manufacturers of mandolin in Naples towards the end of the 19th century.

Vinaccia Fratelli

Vincenti M., Florence 1830. Built for the most part 'celli and contrabasses.

Vincenzi Luigi, Carpi. Born 1775 at San Giovanni Concordiese, died after 1818. Good workmanship; amber coloured varnish; good tone. Price 20.000 Kč.

Aloysius Vincenzi Carpensis 1819

Vincolini Giovanni Battista. 1777. It has not been possible to ascertain the place where this violin maker worked.

Fece Gio Batta
Vincolini nel 1777

Vinotti Gesualdo, Nomi (Trento) b. July 16, 1911. Exhibited two violins and one viola at Cremona in 1937.

Gesualdo Vinotti-Nomi
fece 1948

Violcete Giovanni Gasparo, Cremona, 1655. Worked on the patterns of the Brescian and Cremonese schools. Scarce, dubious label.

G. Giov. Gasp. Violcete
Cremonen An 16..

Virchi Battista di, Brescia, Born 1521, died after 1588. Brother of Girolamo Virchi. Produced lutes and pochettes.

Baptista Bressano

Virchi Benedetto di, Brescia. Born about 1520 died after 1568. Son of Bernardo di Virchi and brother of Girolamo. He was a good lute maker. His son Bernardo became organ maker.

Virchi Geronimo di, Brescia, Born about 1523 died after 1573. Son of the master Bernardino di Virchi. From 1563 he had the predicate of "Maestro de instrumente de Musica". He was Gasparo de Salò's friend and perhaps his teacher. He is known to have been a lute maker.

Virchi Giovanni Paolo, called "Targhetta", Brescia, Ferrara, Mantua. Born 1552, died about 1612. Son of Girolamo di Virchi, lutanist, lute maker, organist and composer.

Vischi, Spilamberto (Modena) 1880. A self-taught craftsman who made several average violins in his youth.

Visco Bruto, Piperno, Rome 1600, 1608. Lutanist and excellent lute maker. In Rome after 1608.

Visconti Gaetano, Bologna, 1809. Guitar maker.

Vistoli Luigi, Lugo and Campo San Giacomo; standard models, varnish from yellow to deep orange. Born March 13, 1890.

VISTOLI LUIGI
Fece in Lugo-19..

Vitantonio Vito, Rotello (Campobasso) signed his instruments since 1916 and died 1946.

Vitor Pietro Paolo de, see De Vitor.

Violi Giovanni, 1642. Florence. He was a good lute maker.

Vogler Michael, Rome ca 1632, d. March 5, 1672, a native of Füssen, little known.

Volpe Marco, Spilamberto 1820, died in 1839. Little known violin maker.

W

Wagner Dom Casp., Chiagio near Arezzo 1725. Little known violin maker.

Wenger Ben Delio in Padua 1622 — only one theorbo known.

Wenger Ben Dellio
a Padoue 1622

Werle Francesco. (See Verle F.)

Worschel Antonio, Milan, ca 1697. Very good craftsman. He used fine wood and carved the scrolls of his instruments with delicate taste.

Antonio Worschel
fecit Milano 1697

Z

Zamberti Giuseppe, Venice 20th century. Exhibited one violin and a 'cello at Cremona in 1937.

Joseph Zamberti
FECIT VICENAE Anno 1947

Zamura Pietro, Brescia, 1509. He made violas, rebeck fiddles and pochettes.

Zanardi Giuseppe, Milan, 20th century. Exhibited one violin at Cremona in 1937.

Zanetto Pellegrino of Montechiaro, Brescia, b. 1522, d. 1615. Instruments (violas) so labelled are dated 1546—1550 and resemble the works of Andrea Amati; bright red varnish of excellent quality. — The name Zanetto (Pellegrino, Peregrino, etc.) has been grossly misused for fakes. He made violins, lutes, lyres, harps and 'celli. His identity with the violin maker Michelis Peregrino di Zanetto is not out of the question.

Zanetto Pietro, Brescia. 1686. The here reproduced 'cello and the label inside prove this violin maker to have existed. The precise and refined finish of the individual parts of the instrument tempt one to suppose that Pietro Zanetto imitated the style of G. P. Maggini. The 'cello is coated with a beautiful red varnish. The conjecture that this master was

identical with Pietro Santo Maggini is utterly wrong: the dialectic name Zanetto stands for Gianetto (i. e. Giovanetto, diminutive of Giovanni), not for Santo.

Pietro Zanetto
Brescia 1686



Zanfi Giacomo, Modena. Born 1756, died 1822. Good instruments on the pattern of Cassini. He used a good deep yellow or brown varnish. By profession he was a singing-master. His instruments are good, contrabasses excellent. Price 12.000 Kč.

Zani Aldo, Cesena, b. Jan. 1, 1906 at Cesena (Forli). Stradivari and Guarneri models, varnish yellow, golden-yellow, brown. Exhibited a violin, a viola and a 'cello at Cremona in 1937.

Aldo Zani-Fece-Cesena

Zani Francesco, Reggio Emilia. 1724—1765. Instruments of mediocre quality, provided with handwritten labels.

Zanier Ferruccio, Genoa, b. Jan. 2. 1887, a dentist and amateur violin maker who experimented in search for tone. Exhibited a violin at Cremona in 1937.

Ferruccio Zanier
Trieste 1925

Zanisi Filippo, Castelleone (Cremona) b. Apr. 26, 1911, followed standard Italian models using red varnish.

ZANISI FILIPPO
FECE in CASTELLEONE
(CREMONA)
ANNO 1934

Filipo Zanisi
Allievo Scuola Internazionale di Liuteria Cremona
Fece in CASTELLEONE (Cremona)
Anno 19.. N.

Zanoli Giacomo, Venice, Padua, Verona 1730—63. Son of Giov. Bapt. Zanoli. He worked in Venice and came in the forties of the 18th century to Padua, where he stayed until his father's death. From Padua he moved, in the years 1755—58, to Verona, where he took over his father's workshop. He worked on various patterns, the arching of his instruments is, however, almost always designed on the model of Guarneri del Gesù. His best instruments are of large pattern, beautiful low arching, broadly rounded-off edges, neatly finished purfling. He applied a wonderful brown-yellow or brown-red varnish. Price 40.000 Kč; some of his works, however, are valued at far above 100.000 Kč.

Fato in Verona
di Giacomo Zanoli
175.

Zanoli Joannes Baptista, Venice, Verona. Instruments known from 1720 on. A very assiduous master who worked very carefully on various models. His instruments are noted for their flat arching, oval scrolls, and small, not always uniform, sound-holes. Good tone; brown-yellow varnish.

Joannes Baptista Zanoli
Verone fecit anno 1740
Joannes Baptista Zanolli in Verona 1757

Zanoli Valentino, Venice. 1783. Built middle-sized violins of good tone.

Zanotti Antonio, Lodi and Mantua 1709—1745. Pupil of Hieronymus II Amati (1649—1740). Worked on the patterns of Stradivari, Guarneri and on the large model of Pietro Guarneri I. His instruments are, however, of very low arching, have rather thin plates, good wood. He applied a fine golden yellow or brown-yellow varnish. The scrolls and the rather long sound-holes are well cut. The tone of his instruments is very good. Price 40.000 Kč, some violins by him are, however, worth double the price.

Antonius Zanotus Lodegianus
Mantua 1709

Antoni Zanotti
nel Mantuano 1745

Antonius Zanottus Lodegianus
fecit Mantuae sub Titulo Fortunae
1727

Zanotti Giuseppe, Piacenza. 1700. Worked more in the way of an artisan than with the accuracy of a master. Price 16.000 Kč.

Zanotti Chrisofano. Modena. 1685. Violin and lute maker who made chiefly bows.

Zanti Alessandro, Mantua. 1765—1819. Beautiful, careful workmanship on the patterns of Stradivari and Pietro Guarneri. The arching is often designed in a somewhat roof-like fashion. Fine wood, sweet tone. He used a red-brown varnish which is not of good quality. Price 40.000 Kč.

Alexander Zanti fecit
Mantuae Anno 1819

Zara Gaspare, Pontremoli. 1896, 1902. A skilful, little-known violin maker.

Zeffirini Onofrio, Cortona — Perugia. Died Aug. 7. 1580. Viola and lute maker and also probably organ builder.

Zelas Michael, Genoa, 18th century; produced but few instruments, all of them, however, of good quality.

Michel Zelas in Genova

Zenatto Pietro, Treviso, 1680, 1694. Built violas, 'celli and contrabasses. His contrabasses are particularly good.

Pietro Zenatto fece in
Treviso anno 1683

Zentis Girolamo de, Viterbo, Rome. 1633—1680. Lute maker.

Zerboni Antonio. Milan. 1829. Only one viola is known, which is coated with a brown-red varnish and possesses a very good tone.

Antonio Zerboni
a Milano 1829

Zianni Pietro, Bologna, 1748, 1750. Built his instruments of very good wood; the arching he took very low, really "flat".

Petrus Zianni fecit
Bononiae anno 1750

Zillioli Domenico, Parma. 1792. Violins by him are of good quality.

Zimbelmann Filipp, Florence, 1661. Good lute maker who worked in Giov. Suover's workshop in Florence.

Zoccoli Pietro, Modena. 1753. Probably a pupil of Domenico Bonardi. Used fine wood. The small scrolls are of good cut; long sound-holes. The tone of his instruments is good. Price 12.000 Kč.

Zolfanelli Giuseppe, Florence. 1690, 1697. Son of Francesco Zolfanelli, otherwise little known, violin maker.

Zorzi Valentino de, see De Zorzi.

Zuara Pietro, Brescia, 16th century. Works unknown.

Zucchi Giovanni, Finale Emilia (Modena), 1890. Son of Carlo Zucchi, guitar and mandolin maker.

Zugolo Frederico, Udine, 19th century. Little known violin maker.

Zugolo Pietro, Udine. Died 1888.

Zuzzi Vittorio, Venice, 20th century. Violin maker, hitherto little known.



LIST OF VIOLIN MAKERS ACCORDING TO THE PLACES OF THEIR OCCUPATION

Aci Reale (Sicily):

Castorini Lorenzo, 19th cent.

Airuno (Como):

Manfredi Giambattista, 19th cent.

Montavoci Fernando, d. 1938.

Alasio (Savona):

Gaibissi Giovanni, b. 1876.

Alba:

Pressenda Gianfrancesco, b. 1777, d. 1854.

Alessandria: Sauli Natale, 1689.

Anagni (Rome): Arnoldi Carlo, 1790.

Ancarano (Ascoli):

Pascuali Giacomo, 18th cent.

Ancona (Ascoli):

Albani Leopoldo, 1883.

Antonio di Ancona, 1723.

Baldantoni Giuseppe, 1784—1873.

Benvenuti Silvio, b. 1904.

Cotugno Giovanni, b. 1894.

Gotti Emiliano, 1770.

Moretti Carlo, geb. 1891.

Anghiari (Arezzo): Poggini Milton, 1937.

Apignano del Tronto:

Maurizi Francesco, 1786—1840.

Maurizi Francesco, 1816—1903.

Maurizi Giovanni, 1850—1922.

Maurizi brothers, 19th cent.

Arcarano:

Mercolini Pietro, 1821—1891.

Arceto (Modena):

Verini Serafino, b. 1799, d. 1868.

Arcidoso (Toscana): Corsini Pietro, 1652.

Arezzo:

Alberto Guglielmo, 1877.

Batti Antonio, 1691.

Cavallini Luigi, 1831—1903.

Cavalini & Figlio L., 1900.

Cavalini Giovanni, b. 1851, d. 1936.

Giusgnani Raffaele, b. 1870.

Grilli Giuseppe, 1742, 1743.

Pogini Milton, geb. 1911.

Santini A., 1570.

Ugar Pietro, 1800.

Arqua-Polosine (Rovigo):

Trussardi Paolo, 1900.

Archi (Sicily): Buti Antonio, 1756.

Ascoli:

Desiderio Antonio.

Galeazzi Adelino, b. 1828, d. 1910.

Galeazzi Eugenio, b. 1849, d. 1862.

Giammarini Emidio, 1865—1915.

Odoardi Antonio, 19th cent.

Odoardi Giuseppe, b. 1746, d. 1786.

Poli Giovanni Domenico, 16th cent.

Santini Giuseppe, b. 1889.

Ascoli Piceno:

Castelli Cesare, b. 1912.

Celani Costantino, b. 1869.

Celani Emilio, 1866—1898.

Cianibri Gaet., 1818.

Ciarma Domenico, 1836—1889.

Ciarma Francesco, 19th cent.

Ciarma Nazareno, b. 1879.

Desideri Antonio.

Merloni Pasquale, 1818.

Orlandi Orlando, b. 1875.

Asti:

Aiodante Nero, 19th cent.

Borio Francesco Antonio, 1737.

Bagno: Chioreschi Paolino, 1827.

Bagolino: Mora Giacomo, 1701.

Barga:

Giorgetti Giovanni Antonio, 1847.

Bazzano (Modena):

Rovati Christoforo, 1789.

Belluno: Gagliani Carlo, 1732.

Bergamo (Milan):

Lavezzani Antonio, 1860.

Linarolo Francesco, 1540.

Montanari, 1930.

Rovetta Antonio, 1840—1884.

Biella (Modena):

Tartaglio Francesco, 19th cent.

Bitonto (Bari):

Turtur Nicola, 1900.

Bisignano (Cosenza):

De Bonis Alfonso, 1862—92.

Antonio I., b. 1809, d. 1863.

De Bonis Domenico, d. 1843.

Espedito.

Francesco, 1850—1927.

Francesco, b. 1888.

Francesco, b. 1894.

Francesco, d. 1895.

Giacinto, 1783—1852.

Giacinto, 1836—1867.

Giacinto, b. 1882.
 Giacinto, d. 1896.
 Giovanni Bat., b. 1813.
 Luigi, b. 1933.
 Michele, 18th cent.
 Michele, 1825—1881.
 Michele, b. 1891.
 Nicolo, 1842—1895.
 Nicolo, b. 1896.
 Nicolo, b. 1918.
 Pasquale, 1818—1852.
 Pasquale, 1858—1922.
 Rosario, b. 1876.
 Umile, 1828—1906.
 Umile, 1883, d. 1949.
 Vincenzo, b. 1780, d. 1850.
 Vincenzo, 1855—1924.
 Vincenzo, b. 1929.

Ferrari Francesco, b. 1797.

Ferrari Gian Battista, b. 1795, d. after 1855.

Bologna:

Albani Filippo, 1773.
 Aldovrandi Emile, 1850—1882.
 Amati D. Nicolo, 1723—1737.
 Angelis de Vitus, 1609.
 Belveglieri Gregorio, 1742—1772.
 Benaro Gius., 20th cent.
 Bolelli Pietro, 19th cent.
 Bonora Giuseppe, b. 1888.
 Bossi Floriano, 1756—1782.
 Brensio Antonio, 1592.
 Brensio Girolamo, 16th cent.
 Bressano Battista, 1590—1600.
 Bruno Nicola, 1727.
 Calvarola Bartolomeo, 1750—1767.
 Candi Oreste, 1865—1938.
 Cinti Giuseppe, 1856.
 Dall' Osso, b. 1888.
 Dominichini Antonio Eduardo, 1708—66.
 Dosi Pietro, 1880—1885.
 Facini Fra Augustinus, 1732—1742.
 Fiorentini Astore, b. 1887.
 Fiorini Alessandro and Antonio, 1671—1720.
 Fiorini Raffaele, 1828—1898.
 Floreno Fiorenzo, 18th cent.
 Floreno Giovanni Guidante, 1685—1730.
 Floreno Guidante, 1710—1740.
 Fontanelli Giovanni Giuseppe, 1733—1773.
 Foradori Giovanni, 1855—1860.
 Fornarone il.
 Garani Michel Angelo, 1685—1720.
 Gherardi Giacomo, 1677.
 Gisalberti Giulio Cesare, 1588.
 Gregori Luigi, 1793—1808.
 Grossi Giuseppe, 1803, 1804.

Guarmandi Filippo, 1795.
 Maler Laux, 1500—1528.
 Maler Sigismondo, 1460—1526.
 Marconcini Luigi, 1760—1791.
 Marchi Gian Antonio, 1660—1726.
 Maria Joannes, 1515—1540.
 Miani, 19th cent.
 Minelli Giovanni, 1808, 1809.
 Minozzi Matteo, 1767—1769.
 Monterumici Armando, 1910.
 Mozzani Luigi, b. 1869, d. 1943.
 Pasciutti Fernando, b. 1850, d. 1885.
 Peccenini Alessandro, 1581—1595.
 Pedrazzi Fra Pietro, 1784.
 Penzenetti Antonio, 1801.
 Pilotti Giuseppe, b. 1784, d. 1833.
 Piretti Enrico, b. 1911.
 Poggi Ansaldo, b. 1893.
 Pollastri Augusto, 1900—1910.
 Pollastri Gaetano, b. 1886.
 Remondini Andrea, 1720—1723.
 Radiani Giovita, b. 1545, d. 1624.
 Romagnoli Francesco, 1821.
 Rubini, 19th cent.
 Schönfeld (Sconvelt) Nicola, 1560.
 Socchi Vincenzo, 1661.
 Soverini, 1883.
 Tadolini Giuseppe, b. 1796, d. 1870.
 Tirler Carlo, 17th cent.
 Tieffenbrucker Ulrich, 1521.
 Tononi Carlo, 1689—1717.
 Tononi Felice, 1670—1710.
 Tononi Giovanni, 1689—1740.
 Tononi Guido, 1690—1760.
 Tononi Pietro, 1713.
 Vandaini Pietro, 1780.
 Varotti Joannes, 1786—1815.
 Veronesi Camillo, 19th cent.
 Vezzeli Pietro, 1880.
 Violcete Giov. Gasp., 1655.
 Visconti Gaetano, 1809.
 Zianni Pietro, 1748—1750.

Bomporto (Modena):

Baraldi Alfonso, 1879—1891.

Bonferraro (Verona):

Bellinazzi Giuseppe, 20th cent.

Borgo:

Benvenuti Giuseppe Maria, 1690—1710.

Bovisio:

Parravicini Pietro, b. 1889.

Bozzolo:

Gisalberti Andrea, 1716, 1721.

Brescia:

Aisele Micha-ele see Eisele.

Ambrogio Pietro, 1712—1746.

- Antegnati Giovanni Franc. 1535.
 Ballini Paolo, 1857.
 Bassani Giuseppe, 1678.
 Benti Matteo, b. 1580, d. after 1637.
 Bertoletti Antonio, 1796.
 Bertolotti Francesco, b. 1564—1614.
 Bertolotti Gasparo, b. 1540, d. 1609.
 Botturi Benvenuto, b. 1882.
 Brandilioni Filippo, 1790.
 Budiani Javietta, 1580.
 Busseto Giov. Maria del, 1640—1681.
 Caroli, 1681.
 Castelli Tommaso, 1623.
 Dalla Corna Giovanni Giacomo, 1484—1548.
 De Vitor Pietro Paolo, 1738—1751.
 Doneda Gian Battista, b. 1525, d. 1610.
 Eisele Michele, 1614—1664.
 Fasani Giovanni, b. 1785, d. 1850.
 Fontanini Andrea Pietro, b. 1871, d. 1923.
 Frezza Bartolomeo, 1624.
 Garenghi Giuseppe, 1857.
 Gelmini Giovanni, b. 1804, d. 1864.
 Guadagnini Giuseppe, 1697.
 Guzzi Luigi, 1540.
 Kerlino Giovanni, 1449—1495.
 Lafranchini Giacomo di, b. 1604.
 Lanza Antonio Maria, 1675—1715.
 Maggini Giovanni Paolo, b. 1580, d. 1632.
 Maggini Pietro Santo, 1630—1680.
 Mezzabotte Domenico Giovanni Battista,
 1720—1765.
 Michelis Peregrino di Zanetto, 1520—1603.
 Michelis Zanetto de, b. 1495, d. 1561.
 Montichiario Zanetto, 1530—1533.
 Nella Raffaele della, 1659—1672.
 Pasta Antonio, 1710—1730.
 Pasta Domenico, 1710—1785.
 Pasta Gaetano, 1710—1760.
 Pazzini Giovanni Gaetano, 1630—1666.
 Pellegrino Michele Francesco, b. 1579, d. 1615.
 Pellegrino Michele Zuan, 1565—1607.
 Pezzardi, 1660—1690.
 Pozzini Gaspare, 1691—1699.
 Railich Matteo, b. 1514.
 Ranta Pietro, 1733.
 Raphael, 19th cent.
 Raphanelli, 1652—1700.
 Railich Matteo, b. 1614, d. 1655.
 Rodiani Giovita, b. 1545, d. 1624.
 Rogeri Giovanni Battista, b. 1650, d. 1730.
 Rogeri Pietro Giacomo, b. 1680, d. 1730.
 Sarazzino Antonio, 1674.
 Sbordoni Giovanni G., 1857.
 Scarampella Angelo, b. 1852.
 Scarampella Giuseppe, b. 1838, d. 1885.
 Scarampella Paolo, b. 1803, d. 1870.
 Semola Simone see Simone.
 Sgarabotto Gaetano, b. 1878.
 Simone dal Liuto, 1580—1592.
 Steitzer Vincenzo, 1619.
 Vetrini Battista, 1629.
 Virchi Battista di, b. 1521, d. ca 1588.
 Virchi Benedetto, b. 1520, d. ca 1568.
 Virchi Gerolamo di, b. 1523, d. 1573.
 Virchi Giovanni Paolo, b. 1552, d. 1612.
 Zamura Pietro, 1509.
 Zanetto Peregrino di, b. 1522, d. 1615.
 Zanetto Pietro, 1686.
 Zuara Pietro, 16th cent.
- Budrio:*
 Ferrari Agostino, 1720.
 Morara Paolo, b. 1889.
- Calco:*
 Mandelli Camillo, b. 1873.
- Caltanissetta:*
 Averna Gesualdo, 20th cent.
- Campegine (Emilia):*
 Donelli Aldo, d. 1940.
- Campobaso:*
 Calarese Salvatore, 20th cent.
- Capri:* Artmann H., 19th cent.
- Carate Brianza:* Minotti.
- Carmagnola:*
 Pressenda Giovanni Francesco, b. 1777, d. 1854.
- Carpi (Modena):*
 Ferrari Alfonso, 1738.
 Savani Giuseppe, 1809.
 Vincenzi Luigi, 1775, d. 1818.
- Carrara:*
 Cassini Giovanni Battista, 1687.
 Maggiali Cesare, b. 1886.
- Cascogno (Modena):*
 Verini Serafino, b. 1799, d. 1868.
- Casinalbo:*
 Fiori Amilcare, 19th cent.
- Castel Bolognese:*
 Uti Nicola, b. 1888.
- Castelleone (Cremona):*
 Zanisi Filipo, b. 1911.
- Castelnuovo (Vicenza):*
 Santini Brothers, 1898.
- Castelvetrano (Trapani):*
 Mandina Francesco, b. 1874, d. 1941.
- Castelvetrano Piacentino:*
 Bianchini Secondo, b. 1928.
- Castione di Strada (Udine):*
 Giorgi de Remo, b. 1894.
- Catania (Sicily):*
 Carabba C. V., 19th cent.
 Caselta Fratelli.

- Caselli Francesco, 1740.
 Fenga Luigi, b. 1866.
 Ferrara Fratelli.
 Fodera Ercolo, b. 1895.
 Garzano Giuseppe.
 Grasso Arturo, 1930.
 Grasso Toscano Santo.
 Grimaldi O.
 Indelicato Salv., 1899.
 La Rosa Giuseppe.
 Liotta Domen., 1911.
 Mauro Raffaele, 1865.
 Messini Alfio, b. 1889.
 Rosario P. and son, 1898.
 Valente J. e G.
 Vighanesi Salvatore.
- Cavarzere* (Venice):
 Bardollo Gino Silvio, 20th cent.
- Cavriago*:
 Pioli Roberto, b. 1892.
- Cesena* (Forlì):
 Fracassi Arturo, b. 1899.
 Lelli Dino, 1919.
 Montevecchio Luigi, b. 1868, d. 1939.
 Zani Aldo, b. 1906.
- Ciano* (Modena):
 Cassanelli Giovanni, 1770—1777.
- Cister*:
 Citared Francesco Urbino, 16th cent.
- Civitavecchia*: Ricolazi Nicolo, 1759.
- Codogno*:
 Orlandelli Paolo, 18th cent.
- Colle* near Bergamo:
 Antoniazzi Gregorio, 1732—1750.
- Como*:
 Arcellaschi Galileo, b. 1910.
 Beretta Felice, 1760—1789.
 Guadagnini Giuseppe, 1736—1805.
 Mariano Davide Chirone, 1904.
 Pontiggio Vittorio, 1853.
 Romano Clemente, d. 1949.
- Conegliano*:
 Ludici Geronimo Pietro, 1698—1709.
- Corregio*:
 Barbanti Silvio Franc., 1847—1850.
 Barranti Silvio, Franc., 1850.
 Verona Pietro, 1606.
- Cortona* (Cortona-Perugia Tosca).
 Berti Antonio, 1721.
 Mancini Giuseppe, 1839.
 Zeffirini Onofrio, d. 1580.
- Cremona*:
 Albanesi Sebastiano, 1720—1744.
 Albani Paolo, 1630—1695.
 Alvani Paolo, 1750—1755.
- Amati Andrea, b. about 1535, d. after 1611.
 Amati Antonio, b. about 1553, d. 1640.
 Amati Francesco, 1640.
 Amati Geronimo (Hieronymus) I, b. 1556, d. 1630.
 Amati Geronimo (Hieronymus) II, b. 1649, d. 1740.
 Amati Nicolo, b. 1590, d. 1684.
 Amati Ant. & Hier., 1555—1630.
 Anselmo Pietro, 1730—1760.
 Antoniazzi Gaetano, b. 1823, d. 1897.
 Antoniazzi Romeo, b. 1862.
 Antonij (Antony) Girol., 1750—1780.
 Bachetta Giuseppe, 1780.
 Balestrieri Pietro, 1735.
 Barabas, 1793.
 Barzellini Aegidius, 1670—1700.
 Benedicti Donato de, 1679.
 Bergonzi Benedetto, died 1840.
 Bergonzi Carlo, 1676—1747.
 Bergonzi Carlo, 1780, d. 1820.
 Bergonzi Francesco, 1687.
 Bergonzi Giuseppe, 1740.
 Bergonzi Lodovico, 1741.
 Bergonzi Michel Angiolo, 1715—1765.
 Bergonzi Nicolo, 1749—1782.
 Bergonzi Zosimo, 1750—1777.
 Bomini Carlo, 1715.
 Bosi Carlo, 1873—1940.
 Bussetto Giovanni Maria del, 1640—1681.
 Caeste Gaetano, 1660—1690.
 Camillio Davide, 1755.
 Capo Antonio, 1796.
 Cavalli Aristide, b. 1856.
 Cavalli Lilio, b. 1883.
 Cavalli Savio, 1850, d. 1861.
 Cerutti Enrico, b. 1808, d. 1883.
 Cerutti Giovanni Battista, b. 1755, d. 1817.
 Cerutti Giuseppe, b. 1787, d. 1860.
 Clementi Pietro, 1678.
 Colonardi Marco, 17th cent.
 Cornelli Carlo, 1702.
 Diguni Luigi, b. 1878, d. 1937.
 Diguni Sebastiano, 20th cent.
 Falco Paolo, 1750—1752.
 Fontanini Andrea Pietro, b. 1871, d. 1923.
 Fraiser Giorgio, 1648—1666.
 Gagliano Giovanni Battista, 1728.
 Gerani Paolo, 1614.
 Giordani Alberto, 1725—1740.
 Gisalberti Andrea, 1716, 1721.
 Giulani, 1660.
 Gouvernari Antonio, 1600, 1601.
 Grancino Giovanni, 1645—1682.
 Grulli Pietro, b. 1870, d. 1898.
 Guadagnini G. B. 1711—1786.
 Guadagnini Lorenzo, 1695—1760.

Guarneri Andrea, 1626—1698.
 Guarneri Giuseppe, 1666—1739.
 Guarneri Giuseppe d. G., 1687—1744.
 Guarneri Jos., 1706.
 Guarneri Pietro, 1655—1728.
 Guarneri Pietro, 1695—1762.
 Guarneri Ubaldo, 1683.
 Guarneri Catarina, d. 1658.
 Gudi Girolamo, 1726, 1727.
 Guglielmi Giovanni Battista, 1747.
 Guseito Nicolo, 1785—1828.
 Lamagni Rosolino, b. 1925.
 Maglia Stelis, b. 1925.
 Mainelli Luigi, 1823.
 Manosi Matteo, 19th cent.
 Marcelli Giovanni Antonio, 1696, 1697.
 Marconi Lorenzo, b. 1881.
 Margini Antonio, 1693.
 Mola Francesco, 1641.
 Montade Gregorio, 1620.
 Montade Gregorio, b. 1729, d. 1806.
 Montana Gregorio, 1690.
 Muncher Romedio, b. 1874.
 Orlandi Ernesto, b. 1929.
 Pagani Gian Battista, 1735—1743.
 Penscher Maria, 1696.
 Polis Luca de, 1751.
 Politi Eugenio, b. 1853, d. 1909.
 Renisto ?
 Ricolazi Davide, 1740.
 Ricolari Lodovico, 1729.
 Rogieri Domenico, d. 1750.
 Romanini Antonio, 1705—1740.
 Romarius Antonio, 1703.
 Rosiero Rocco, 1730.
 Rota Giovanni, 1795—1810.
 Ruggeri Antonio, 1723.
 Ruggeri Francesco, 1645—1700.
 Ruggeri Giacinto, 1666—1698.
 Ruggeri Guido, 1720.
 Ruggeri Vincenzo, 1690—1735.
 Segher Girolamo, b. 1646, d. 1682.
 Schiavi Carlo, b. 1908, d. 1943.
 Stephannis — "Nepos", 1507.
 Storioni Carlo, 1888.
 Storioni Lorenzo, b. 1751, d. 1801.
 Stradivari Antonio, b. 1644, d. 1737.
 Stradivari Francesco, b. 1671, d. 1743.
 Stradivari Omobono, b. 1679, d. 1742.
 Tachinardi, 1690.
 Vallini Giulio, 18th cent.
 Violcete Giov. Casparo, 1655.
Crespano:
 Gazzola Prosdocimo, b. 1822, d. 1884.
 Miari Noe, 1930.

Pedrinelli Antonio, b. 1781, d. 1854.
 Terresan Antonio, b. 1802, d. 1872.
Coni (Guneo):
 Sorsano Spirito, 1714—1736.
Cuneo:
 Borio Franc. Antonio, 1737.
Emboli: Puccini Eligio, b. 1900.
Fabrizio:
 Ungarini Antonio, b. 1696, d. 1771.
 Ungarini Raynoldo, 1800, 1806.
Faenza (Ravena):
 Baldini Ugo, b. 1878.
 Lassi Enzo, b. 1927.
 Lassi Francesco, 1937.
 Lucarini Vincenzo, 1803—1820.
 Menichetti Luigi, 1851.
 Paganini Luigi, b. 1838, d. 1914.
 Pasio Ildebrando, 18th cent.
Fanazio: Dinelli Carlo, 1887.
Fano: Ronchino Raffaele, 1851.
Fermo:
 Postachini Andrea, 1780—1857.
 Postachini Andrea, 1810—1857.
 Postachini Raph., 1823—1892.
Ferrara:
 Antonio dai Liuti, 1475.
 Battioni Alberto, 1884.
 Calabri Pier Vittorio di, 1549—1551.
 Cricca Alfonso, 1591.
 Cricca Giulio, 1594.
 Dagli Instrumenti Marco, 1541.
 Dal Chittarrino Biagio, 1445—1446.
 Dall'Hocha Casparo, 1568.
 Dominicelli of Brescia, 1695—1715.
 Fiorillo Giovanni, 1780.
 Fontana Giovanni, 1568.
 Gelmini Geminiano, 1508.
 Giamberini Giov. Lodovico, 1550.
 Gotti Anselmo, b. 1902.
 Grancino Giovanni Battista, 1669—1710.
 Grappelo Giovanni Marco, 1566.
 Gricca Alfonso, 1591.
 Guarino Battista, 1445.
 Legnani Rinaldo Luigi, b. 1790, d. 1877.
 Marconcini Gaetano, 1830.
 Marconcini Giuseppe, 1774—1841.
 Marconcini Luigi, 1760—1791.
 Marconi Luigi, 1768.
 Melatti Luigi, 19th cent.
 Mezzadri Alessandro, 1690—1732.
 Mezzadri Francesco, 1700—1758.
 Orselli Enrico, b. 1891.
 Pareschi Gaetano, b. 1900.
 Pazzagola Francesco, 1577.
 Pazzagola Giovanni, 1580.

- Petrobono del Chitarino, 1445, 1446.
 Pevere Ernesto, b. 1891.
 Piarino Marco, 1591.
 Polverino Rinaldo, 1467.
 Sottritti Ettore, b. 1877, d. 1928.
 Sottritti Luigi, 19th cent.
 Virchi Giovanni Paolo, 1560—1612.
- Finale Emilia* (Modena):
 Bizzi Egidio fu Giov., 20th cent.
 Fattorini Francesco, 1854.
 Penza Antonio, 1875.
 Sgarbi Giuseppe, 1770—1805.
 Zucchi Giovanni, 1890.
- Fiorano* (Modena):
 Vandelli Giovanni, b. 1796, d. 1839.
- Firenzuola*:
 Maris.
 Martini Oduardo, 1880—1930.
 Merosi Giuseppe, 1846.
- Fumalba* (Modena):
 Berti Giuseppe, 19th cent.
- Fiume*: Landi Nazareno, 1889.
- Florence*:
 Anselmo Pietro, 1730—1760.
 Arcangioli Lorenzo, 1825—1849.
 Ballerini Pietro, 1900.
 Belasqua (Belagua), 13th cent.
 Bargelli Giuseppe di Saladino, b. 1886.
 Bianchi Giovanni, 1746—1757.
 Bianch Nicolo, b. 1796, d. 1881.
 Bimbi Bartolomeo, 1750—1769.
 Birmetti Giambattista, 18th cent.
 Bisiach Carlo, b. 1892.
 Bomberghi Lorenzo, 17th cent.
 Bratti Cesare, 1830.
 Buonfigliuoli Pier Francesco, 17th cent.
 Camberini Giambattista, 18th cent.
 Carcassi Antonio Felice, 1773.
 Carcassi Francesco, 1735—1760.
 Carcassi Giovanni, 1688—1698.
 Carcassi Lorenzo, 1775.
 Carcassi Lorenzo & Tommaso C., 1745—67.
 Carcassi Salvatore, 1802.
 Carcassi Tommaso, 1747—1786.
 Carcassi Vincenzo, 1790.
 Carotti C., 1694.
 Casaltoli Giuseppe, 1714.
 Casini Lupo, b. 1896.
 Casini Serafino, b. 1863.
 Castellani Bartolomeo, 1806—1820.
 Castellani Luigi, b. 1809, d. 1884.
 Castellani Pietro, b. 1780, d. 1820.
 Castellani & Figlio, 1900.
 Cati Pierantonio, 1738—1760.
 Cellini Giovanni, b. 1460, d. 1527/28.
- Chianchi Sibast. di Rocco, 1662.
 Chiodi Giambattista, 19th cent.
 Conti Luigi, b. 1891.
 Coti David, 19th cent.
 Cristofori Bartolomeo, b. 1667, d. 1731.
 Crugrossi Vincenzo, 1767.
 Decaniis Nunzio, 1789.
 De Zorzi Valentino, b. 1837, d. 1916.
 Doni Giambattista, 1635—1663.
 Doni Rocco, 1600—1660.
 Eberspacher Bartolomeo, 17th cent.
 Ferroni Fernando, b. 1868, d. 1949.
 Fiorillo Giovanni, 1780.
 Floriani Benedetto, 1558—1571.
 Franco Stefano, 1686—1692.
 Fredimaur Joannes Battista, 1740—1750.
 Gabrielli Antonio, 1760.
 Gabrielli Bartolomeo, 1730.
 Gabrielli Giovanni Battista, 1739—1770.
 Gabrielli Christoforo, 1730.
 Gabrielli Christoforo, 1937.
 Galbani Pietro, 1640.
 Galbicellis Giambattista, 1750.
 Galtani Rocco, 17th cent.
 Gazzeri Domenico, 1682.
 Giamberini Alessandro, 1771.
 Giamberini Giovanni Lodovico, 17th cent.
 Giamberini Simone, 1772.
 Griseri Filippo, 1650.
 Landius Francesco, 1325—1397.
 Leni Francesco, 17th cent.
 Lignoli Andrea, 1681.
 Lybeert Alessandro, 1899.
 Malvolti Pietro Antonio, 1700—1733.
 Martini Luigi, 1635.
 Maurizi Fratelli, 19th cent.
 Maurrizi Fratelli, 1899.
 Mazzotti Jacopo, 1699.
 Messini Girolamo, 1687.
 Migliai Antonio, 1682—1703.
 Minelli Lorenzo, 1664.
 Montelatici Filippo, 1697.
 Mori Otello, b. 1907.
 Naldi Antonio, 1550.
 Nigetti Francesco, 1645—1682.
 Nobili Antonio Francesco, 1693.
 Noverci Cosimo. 1662.
 Paganini G. S., b. 1870, d. 1913.
 Paganini Nicolo, b. 1784, d. 1840.
 Paoletti Vezio Silvio, b. 1883.
 Pardini Bastiano, 17th cent.
 Passaponti Giovanni, 1750.
 Pazzini Giovanni Gaetano, 1630—1666.
 Perugia Fernando del, 1888—1899.
 Piattellini Alvisio, 1790.

- Piattellini Gasparo, 1738—1780.
 Piattellini Luigi, 1789—1821.
 Picinetti Giovanni, 1677—1682.
 Planta Ulrico, 1838.
 Pucci Dante, b. 1876.
 Reynaldis Francesco de, 1508.
 Riceverti (Ricevuti) Aurelio, 1650.
 Ristorini Gianfrancesco, 1678.
 Roccus P. Domenico, 1696.
 Sangelia Lorenzo, 1777.
 Saraceni Domenico, 1655.
 Saraceni Giambattista, 1667.
 Scarampella Giuseppe, b. 1838, d. 1885.
 Sderci Igidio, 1937.
 Sderci Nicolo Igidio, b. 1884.
 Seni Francesco, 1634.
 Serri Pietro, 1730.
 Siani Valentino, 1630—1640.
 Signorini Serafino, 1875.
 Sostegni Salvatore, 1704.
 Suover Giovanni, 1637.
 Toralba, 13th cent.
 Vangelisti Pier Lorenzo, 1700—1745.
 Vanucchi Nicolo, 1703.
 Venzi Andrea, 1636.
 Vettori Dario, 1903.
 Vincenti M., 1830.
 Vivoli Giovanni, 1642.
 Zimbelmann Filippo, 1661.
 Zolfanelli Giuseppe, 1690—1697.
- Foggia:*
 Brizano Vincenzo, 1860.
- Foligno:*
 Battioni Alberto, 1885.
 Battioni Marc Antonio, 19th cent.
 Fedeli Giuseppe, 19th cent.
- Forli:*
 Barbieri Armando, 20th cent.
 Battioni Marc. Ant., 19th c.
 Garbo Giovanni, 1785.
 Mambelli Guido, b. 1904.
 Pafuni Francesco, 1756.
 Paganini Alba, 20th cent.
 Paganini G. S., b. 1870, d. 1913.
 Paganini Luigi, b. 1838, d. 1914.
 Paganini Mario, b. 1896.
 Tramonti Rodolfo, b. 1901.
- Forlimpopoli:*
 Costa Antonio, b. 1891.
- Frassinoro:*
 Battani Antonio, 19th cent.
- Fumalba (Modena):*
 Berti Giuseppe, 19th cent.
- Gaggio di Piano (Modena):*
 Pellacani Giuseppe, b. 1900.
- Gajato (Modena):*
 Micheli Giuseppe, 1884—1894.
- Galtea (Forli):*
 Galassi Gioacchino, 1937.
- Genoa:*
 Ansoldo Rocco, 1760.
 Barbieri Paolo (de), b. 1889.
 Barbieri R.
 Bellafontana Lorenzo, b. 1906.
 Bianchi Nicolo, b. 1796, d. 1881.
 Calcagni Bernardo, 1710—1750.
 Candi Cesare, b. 1869, d. 1947.
 Castello Paol, 1750—1780.
 Cavaleri Giuseppe, 1732—1747.
 Cordano Giacomo filippo, 1750—1780
 Cortese Andrea, b. 1889.
 De Barbieri Paolo, 1937.
 Erhard Paul, 1690.
 Gambino Sebastiano, 20th cent.
 Gibertini Antonio, 1797—1850.
 Giordani Enrico, 1937.
 Gratiani Giuseppe, 1762.
 Guidante Bernardo, 1750.
 Heel Martino, 1697—1706.
 Lecchi Giuseppe, 1937.
 Lecchi Giuseppe, b. 1895.
 Lodovico, 18th cent.
 Molia Angelo, 1758, 1760.
 Montefiori Erminio, 1860.
 Pacherle Pierre, b. 1803, d. 1871.
 Pazarini Antonio, 1720—1744.
 Pizzurno Antonio, 1760.
 Pizzurno Davide, 1760, 1763.
 Planì Agostino de, 1750—1778.
 Praga Eugenio, b. 1847, d. 1901.
 Rastelli, 1882.
 Rittig Cristoforus, 1680—1692.
 Rocca, 1762.
 Rocca Enrico, b. 1847, d. 1915.
 Rocca Giuseppe, 1854.
 Rocca Giuseppe Antonio, b. 1810, d. 1868.
 Socol Pio, 19th cent.
 Statler Andrea, 1715.
 Zanier Feruccio, 1937.
 Zelas Michael, 18th cent.
- Gorizia:*
 Comel Stefano, 1937.
 Franchi Galliano, 1937.
 Pellizon Antonio, 1759—1850.
 Pellizon Antonio, 1815—1869.
 Pellizon Carlo, 1811—1891.
 Pellizon Filippo, 1817—1897.
 Pellizon Giuseppe, d. 1874.
- Gradisca (Gorice):*
 Guargnal Rodolfo, 1937.

- Guastalla* (Mantova):
 Mellini Giovanni, 1768.
 Polli Francesco, 1616.
- Gubbio* (Perugia):
 Lepri Luigi, 1880.
 Naffisi Carlo, 1867.
 Nardelli Michelangelo, 1850.
 Nastesi Valento.
 Pieroni Luigi, 1833—1847.
 Pierotti Luigi, 1787—1823.
- Guiglia* (Modena):
 Pianazzi Domenico, 1760—1780.
- Chiaggio* (Arezzo):
 Giacomo, 1346.
 Giacomo, 16th cent.
 Wagner Dom. Casp., 1725.
- Chiavari* (Genoa):
 Castagnino Giuseppe, 20th cent.
- Chieti* (Abruzzio):
 Maviglia Francesco, b. 1902.
 Muzio Francesco di, 1830, 1838.
- Iddiano* (Modena):
 Cornia Giuseppe, 1884—1894.
- Imola* (Bologna):
 Berati, 1760—1784.
 Contavalli Luigi, b. 1862.
 Contavalli Primo di Luigi, b. 1899.
- Jesi* (Ancona):
 Giombini Egio, b. 1907.
- Langres*:
 Raynaldi Antonio, 1517.
- Lauria* (Potenza):
 Alagio Nicola. b. 1879.
- Lavagna* (Genoa):
 Ravena Giovanni Battista, 19th cent.
- La-Valetta* (Island of Malta):
 Tonna, 1850.
- Lecce*:
 Milella Giuseppe.
 Milella Vito, 1870—1880.
- Lentigione* di Brescello:
 Vaccari Raffaele, b. 1908.
- Livorno*:
 Bastogi Gaetano, 18th cent.
 Compare Vittorio, 1898.
 Dulfenn Alexander, 1689—1700.
 Giraniani (Gragnani?), 1730.
 Gragnani Antonio, 1740—1800.
 Gragnani Gennaro, 1730.
 Gragnani Jacopo, 1743.
 Gragnani Onorato, 1785—1799.
 Livorno Vincenzo da, 1862.
 Locchi Gius, Bern., b. 1895.
 Magri Francesco, 1766—1784.
 Meiberi Francesco, 18th cent.
- Lodi*:
 Baroncini Michele.
 Zanotti Antonio, 1709—1740.
- Lonigo*:
 Chiavellati Domenico, 1780—1796.
- Lovere*:
 Amighetti Giacomo, 1914.
- Lucca*:
 Campetti Lorenzo, 1833.
 Davini Giusto, 19th cent.
 Faustino, 17th cent.
 Gentile Michele, 1883.
 Giovanetti Leonardo, b. 1816, d. 1884.
 Giovanetti Luigi, 1840.
 Giusti Giovanni Battista, 1682—1693.
 Maffei Lorenzo, 1767—1787.
 Palma Paolo, 1760.
 Peregrino Giovanni, 1689.
 Spelta Osvaldo, 1937.
 Storino Giovanni, 1725.
- Lucignano*:
 Dini Giovanni Battista, 1700—1707.
- Lugano*:
 Andina Francesco, b. 1891.
 Lubino, 1750.
 Vistoli Luigi, b. 1890.
- Lugo*:
 Rasura Vincenzo, 1785.
 Vistoli Luigi, b. 1890.
- Macerata* near Ancona:
 Finoravanti Andrea, 1741—1747.
 Norfi Floriano, b. 1922.
- Macerone*:
 Milandri Galiano, 1930.
- Malo* (Vicenza):
 Boriero Alfonso, 19th cent.
- Mancasale* (Reggio):
 Galligani, 19th cent.
- Mantua*:
 Albani Nicolo, 1763—1770.
 Bachetta Giuseppe, 1780.
 Baccani Stefano, 19th cent.
 Balestrieri Tommaso, 1720—1790.
 Barbieri Francesco, 1695—1750.
 Bonoris Cesare, 1568.
 Camilli Camillos, 1704—1754.
 Coppi Sante de, 1800—1817.
 Dalla Costa Pietro Antonio, 1700—1768.
 Dall Aglio Giuseppe, 1723—1775.
 Dall Aglio Giuseppe, 1795—1840.
 Dardelli Fra Pietro, 1497—1500.
 Dionelli Gaetano, 1865—1869.
 Gadda Gaetano, b. 1900.
 Grancino Giovanni Battista, 1727.
 Guarneri Pietro, b. 1655, d. 1728.

- Legnamaro Pietro, d. 1569.
 Luppi Giovanni, 19th cent.
 Martini Oreste, b. 1893.
 Morella Morglato, 1545—1602.
 Mutti Vittorio, b. 1903.
 Pesseti Giovanni Battista, 1674.
 Raccoris Nicolo, 1760.
 Scarampella Stefano, b. 1843, d. 1927.
 Simonis Loreto, 1800.
 Smith Domenico, 1647.
 Solferini Remo, b. 1882.
 Soliani Angelo, 18th cent.
 Stefanini Carlo, 1764—1790.
 Taftelli Alessandro, 1619.
 Targhetta Carlo, 16th—17th cent.
 Virchi Giovanni Paolo, b. 1552, d. 1612.
 Zanotti Antonio, 1709—1740.
 Zanti Alessandro, 1765—1819.
Marano sul Parano (Modena):
 Obici Prospero, 1880.
 Saltinari Giacomo, 1880.
Mariano Comense (Como):
 Erba Carlo, b. 1907.
 Uselli Eraldo, b. 1879.
Medolla:
 Pellacani, b. 1900.
Mercato Cilenico:
 De Luccia Gennaro, b. 1901.
Messina:
 Chiarelli Andrea, b. 1675, d. 1699.
 Gastono Antonio, 1890, 1896.
 Grinaldi Carlo, 1681.
 Ionata Luigi, b. 1883.
 Lazzaro Giov., b. 1913.
 Pettinato Pietro, b. 1883.
 Spadaro Bertuccio, 19th—20th cent.
Milan:
 Airaghi Cesare, 1883.
 Albani Giuseppe, 1701.
 Albani Nicolo, 1763—1770.
 Alberti Fernando, 1730—1769.
 Albertini Carlo, b. 1866, d. 1940.
 Allegri Giovanni, 1714.
 Angiollo Luigi fu Giacinto, 20th cent.
 Antolini Francesco, 19th cent.
 Antoniazzi Riccardo, 1886—1910.
 Antoniazzi Romeo, b. 1862.
 Arassi Erezzo, b. 1889.
 Arienti Carle Giuseppe, 1810—1863.
 Artalli Giuseppe Antonio, 1765.
 Artioli Antonio, 1880.
 Auciello Luigi, b. 1881.
 Auria Fratelli.
 Bajoni Luigi, 1838, d. 1878.
 Balcaini, 18th cent.
 Barnia Fedele, 1760—1780.
 Batiazza Antonio Maria, 1707.
 Battaglia Antonio, 1757—1766.
 Ballone Pietro Antonio, 1691—1708.
 Bendini Pietro Antonio, 1691—1708.
 Bendini Giambattista, 1668.
 Benettini, 1868.
 Benito Antonio, 1664.
 Eisiach Giacomo, b. 1900.
 Bisiach Leonardo, 1890—1914.
 Borgia Antonio, 1769.
 Bozzolo Pietro, b. 1830, d. 1907.
 Bortolotti Luigi, 1815.
 Bresa Francesco, 1700—1708.
 Broga Francesco, 18th cent.
 Cabroli Lorenzo, 1716.
 Capo, 1717, 1718.
 Carlo Giuseppe, 1769.
 Colombo Camillo, 1937.
 Compostano Antonio, 1699—1710.
 De Peccati Umberto, 1937.
 Farotti Celeste, b. 1864, d. 1928.
 Farotto Celestino, b. 1905.
 Farotto Salvatore, b. 1875.
 Finolli Giuseppe, 1750, 1755.
 Fiscer Carlo Vincenzo, 1770.
 Fiscer Giuseppe, 1760, 1764.
 Flarotti Celeste, 20th cent.
 Galbusera Carlo Antonio, 1813—1833.
 Galimberti Luigi, b. 1888.
 Gatti Angelo, 1937.
 Giacinti Celeste, 20th cent.
 Gianoli Domenico, 1731.
 Giulietti Armando, b. 1903.
 Giulietti Tullio, b. 1873, d. 1933.
 Gramino Giovanni, 1722, 1724.
 Grancino Andrea, 1646.
 Grancino Francesco, 1690—1746.
 Grancino Giovanni, 1675—1737.
 Grancino Giovanni Battista, 1669—1710.
 Grancino Giovanni Battista, 1697—1735.
 Grancino Gramino, 1722.
 Grancino Paolo, 1665—1692.
 Guadagnini Giovanni Battista b. ca 1711, d. ca 1786.
 Guadagnini Giuseppe, b. 1736, d. ca 1805.
 Isep Carlo Giuseppe, 1800.
 Landolfi Carlo Fernando, b. 1714, d. ca 1787.
 Landolfi Pietro Antonio, 1750—1800.
 Lavazza Antonio Maria, 1703—1722.
 Lavazza Santino, 1634.
 Lavazza Santino, 1718—1780.
 Laviguetta Antonio, 1900.
 Leoriporri Giovanni Francesco, 1755, 1759.
 Luppò Francesco Antonio, 1716.
 Malagutti Arminio, b. 1914.

- Manfredini Eros, 1940.
 Mantegazza Carlo, 1760.
 Mantegazza Francesco, 1747—1760.
 Mantegazza Giovanni, 1760—1790.
 Mantegazza Pietro Giovanni, 1750—1790.
 Manzoni Giovanni, 1624.
 Marafi Ambrogio, 18th cent.
 Marchetti Abbondio, 1815—1840.
 Martineghi Marcello, 1937.
 Mazzochi A., 1901.
 Meloni Antonio, 1690—1694.
 Menticasia.
 Merighi Antonio, 1800.
 Mezzadri Francesco, 1700—1758.
 Milani Francesco, 1742—1751.
 Milani Giuseppe Carlo, 1769.
 Montanari Luigi, d. 1908.
 Montani Costante.
 Monzino Antonio, 1725—1800.
 Monzino Antonio, 1799—1872.
 Monzino Antonio, 1847—1930.
 Monzino Antonio, 1885—1918.
 Monzino Antonio, b. 1909.
 Monzino Giacomo Antonio, 1772—1845.
 Monzino & Figli.
 Moretti Antonio, 1730.
 Mussolessi Giuseppe, 1940.
 Novelli Natale, b. 1908.
 Ornati Giuseppe, 1937.
 Pasta Bartolomeo, 1681.
 Pedrazzini Giuseppe, b. 1879.
 Poli Giovanni, 1850—1882.
 Ponzi Giulio, 1850.
 Posta Cristofano, 1666.
 Presbitero Francesco, 1730—1773.
 Presbitero Giuseppe, 1760—1801.
 Ravizza Carlo, b. 1882.
 Ricordi Giovanni, d. 1853.
 Rivolta Giacomo, 1800—1834.
 Rossi Gaetano, 19th cent.
 Rossi Nicola, 1842, 1844.
 Rovescalli Azzo, b. 1880, d. 1941.
 Rovetta Antonio, 1840—1884.
 Saconi Benigno, 1910.
 Salvaterra Francesco, 1609.
 Santo Santino, 1684—1700.
 Sassi Alessio, 1784.
 Schiavoni Tullio, 1939.
 Scoti Antonio, 1733—1747.
 Scrosati Giovanni Domenico, 1775.
 Sgarabotto Gaetano Caval., b. 1878.
 Sironi Ambrogio, b. 1901, d. 1934.
 Smit Giovanni, 1646.
 Tanegia Carlo Antonio, 1725—1731.
 Tarasconi Giuseppe, 1888—1908.
 Tarasconi Mirco, 20th cent.
 Terrana Gerlando, b. 1909.
 Testator Vecchio il., 16th cent.
 Testore Carlo Antonio, b. 1688, d. 1764.
 Testore Carlo Giuseppe, b. 1660, d. 1737.
 Testore Gennaro, 1767.
 Testore Giovanni, 1764.
 Testore Paolo Antonio, 1690—1750.
 Tiefenbrucker Giacomo, 18th cent.
 Ullmann Georg, b. 1879.
 Vascallo Giovanni, 18th cent.
 Ventura Annibale, 1740.
 Ventura Antonio, b. 1910.
 Ventura Enrico.
 Vimercati Gasparo, 1766.
 Worschel Antonio, 1697.
 Zanardi Giuseppe, 1937.
 Zerboni Antonio, 1829.
Mirandola:
 Ferri Primo, 1848—1850.
Modena:
 Abbati Giambattista, 1755—1795.
 Adani Pancrazio, 1770—1820.
 Baraldi Alfonso, 1879—1891.
 Bertani, 19th cent.
 Bonardi Domenico, 1728.
 Borghi Pietro, 1893—1921.
 Braglia Antonio, 1790—1820.
 Braidì Geminiano, 1794.
 Braidì Giovanni, 1766.
 Calori-Stremitti Eugenio, 1840.
 Cassini A., 1630—1710.
 Cristoni Eusebio, 1847—1883.
 Despines G., 1774.
 Dodi Giovanni, 19th cent.
 Dodi Fratelli, 19th cent.
 Faustino Luca, 17th cent.
 Fiori Andrea, b. 1796, d. 1870.
 Fiori Gaetano, 1798—1872.
 Gavoni Antonio, 1777.
 Gianni Alessio, 1793.
 Gibertini Giuseppe, 1800.
 Guerra Giacomo, 1810.
 Heisele Jacob, 1614, 1619.
 Jori Ensa, b. 1891.
 Jori Orlando, b. 1915.
 Lancilotto Jacopino, 1507—1551.
 Lecchi Enrico, 1885.
 Lucci Giuseppe, b. 1910.
 Malagoli Eleuterio, d. 1827.
 Malagoli Folgenzio, 1856.
 Manfredi Francesco, b. 1902.
 Mani Paolo, 1809, 1811.
 Manni Pietro, 1827.
 Mantelli, 18th cent.

Manzini Lodovico, b. 1804, d. 1878.
 Martinelli, 17th cent.
 Marverti A., 1834.
 Messori Pietro, b. 1870.
 Montanari Enrico.
 Mucchi Antonio, 1800, d. 1883.
 Muzzarelli Demetrio, 1880.
 Parmeggiani Romolo, b. 1888.
 Pasio Lodovico, 1506.
 Piccagliani Armando, 1879—1945.
 Piccagliani Antonio, b. 1914.
 Piva Giovanni, 1860—1880.
 Pollastri Antonio, 1765—1800.
 Pollastri Giuseppe, 1764—1783.
 Richter, 1808.
 Righi Antonio, 1817.
 Rinaldi Celeste, 1878.
 Rossi Fernando, 1880.
 Saratelli Carlo Antonio, 1913.
 Segizo Girolamo Maria, b. 1503, d. 1553.
 Seraphin Giorgio, 1841—1887.
 Sgarbi Giuseppe, 1818—1905.
 Soliani Angelo, 1752—1810.
 Strauch Matteo, 1640.
 Tadolini Giuseppe, b. ca 1796, d. 1870.
 Tadolini Ignazio, b. 1797, d. 1873.
 Tantino Constantino, 15th cent.
 Tantino Giovanni, 1475.
 Tantino Sesto, 1461—1490.
 Termanini Giuseppe, 1755—1773.
 Termanini Pietro, 1755—1773.
 Tomasi Carlo Gasparo, 17th or 18th cent.
 Valdastrì, 1805.
 Vecchi Orazio, 1880.
 Verini Andrea, 1884.
 Zanfi Giacomo, b. 1756, d. 1822.
 Zanotti Christofano, 1685.
 Zoccoli Pietro, 1753.
Molina di Fiemma (Rovereto):
 Cavada Fortunato, 1937.
Molise (Campobasso):
 Jorio Giorgio fu Luigi, 1937.
Montagnana:
 Degani Domenico, 1820, d. 1887.
Montebello:
 Piotti, 19th cent.
 Saretta Giuseppe, b. 1894.
Montegno (Sondrio):
 Gerosa Giovanni, 1937.
Mont - Orsello:
 Bertucci D. Giuseppe, 1741—1777.
Mont Orso (Modena):
 Cioni Emilio, 1884—1894.
 Scarabelli Agostino, 1884, 1894.
 Soncini Luigi, 1831.

Naples:

Abbate Alessandro, 1890—1899.
 Abbate Alfonso, 1845.
 Abbate Luigi, 1860.
 Ambrosio d'Antonio, 1820.
 Arezzo Nicolo, 20th cent.
 Avellano e figlio, 1894.
 Avenia d'L., 1888.
 Bairhoff Giorgio, 1757—1786.
 Blasio Raffaele di, 18th cent.
 Bolli, 1897.
 Botello Angelo, 1857.
 Calace Antonio, 1828—1875.
 Calace Giuseppe fu Raffaele, 20th cent.
 Calace Nicola, 1881—1903.
 Calace Raffaele, b. 1863, d. 1934.
 Cardillo Luigi, 1790—1799.
 Carone Giuseppe, 1883.
 Celentano Michael.
 Circapa Tommaso, 1730, 1735.
 Contino Alfredo, b. 1890.
 Coppo Armando, 1608.
 Coppo Raffaele.
 Costa Alfonso della, 1876.
 Cristofaro E. de, b. 1870.
 Curatoli Alfredo, 1885.
 Curatoli Antonio, 1900.
 Dalla Corte Alfonso, 1828—1882.
 D'Ambrosio Antonio, 1817.
 D'Avenia Carlo, 1788.
 D'Avenia L., 1888.
 De Blosij Nicolo, 1795.
 De Luccia Matteo, 1819—1877.
 De Luccia Michele, b. 1924.
 Desiato Giuseppe, 1890—1906.
 Desiato Luigi, 19th cent.
 Desiato Vincenzo, 1855.
 Dinacci Antonio, 19th cent.
 Donozetto Pietro, 1789.
 Eberle Tommaso, 1760—1792.
 Enrico Giovanni di, 1590—1608.
 Esposito Giosue, 1890, 1900.
 Fabricatore Gennaro, 1773—1832.
 Fabricatore Giovanni Battista, 1780—1811.
 Fabricatore Pietro, 1780—1799.
 Fabricatore Vincenzo, 1770.
 Ferrer Antonio, 1481.
 Filano Antonio, 1787.
 Filano Donato, 1763—1783.
 Filano Giuseppe, 1785—1797.
 Filano Luigi, 1821, 1832.
 Gagliano Alberto, 1877.
 Gagliano Alessandro, b. 1660, d. 1725.
 Gagliano Antonio, b. 1728, d. 1795.
 Gagliano Antonio, b. ca 1794, d. 1860.

- Gagliano Fernando, b. 1724, d. 1781.
 Gagliano Gaetano, b. ca 1770, d. 1824.
 Gagliano Gennaro, 1700—1770.
 Gagliano Giovanni, 1800—1867.
 Gagliano Giuseppe, 1725—1793.
 Gagliano Joannes (Giovanni I), 1740, d. 1806.
 Gagliano Nicola fil. Alessandro, b. 1670, d. ca 1740.
 Gagliano Nicola, 1793—1826.
 Gagliano Raffaele, b. 1790, d. 1857.
 Gagliano Vincenzo, 1870—1886.
 Galiani Alexander.
 Galieri Filippo, 18th cent.
 Gamboni, b. 1724, d. 1814.
 Garani Nicola, 1700.
 Gardelli Federico, 1880—1900.
 Gerani N., 1790—1830.
 Grado Gaetano da.
 Grossi Gualterio de.
 Jorio Vincenzo, 1780—1849.
 Kasermann Giovanni, 1937.
 Legnani Luigi, 1765.
 Locicero Luciano, 1830.
 Lolij Jacopo, 1727.
 Loveri Carlo, 1881—1898.
 Loveri Diego, b. 1884.
 Loveri Giuseppe, 20th cent.
 Magnus Antonio, 18th cent.
 Man Hans, 1710—1750.
 Mango-Longo, 1749.
 Maratea Domenico, 1887—1900.
 Maratea Michele, 19th cent.
 Maratea Michele e Domenico e figli.
 Maria Giuseppe da, 1770, 1779.
 Micle Gennaro, 1823.
 Monachini Francesco, 1725.
 Moreno Arturo. 20th cent.
 Moro Vito, 1883.
 Obbo Marco, 1712—1727.
 Obbo Marco, 1803.
 Odani Giuseppe Morello, 1738.
 Paoli Luigi, b. 1903.
 Pellecchio Francesco, b. 1890.
 Picino Giuseppe, 19th cent.
 Pistucci Giovanni, b. 1864.
 Popella, 17th cent.
 Postiglione Vincenzo, b. 1835.
 Postiglione Vincenzo, 19th cent.
 Ranaldi Antonio, 1898.
 Ricci Luigi, 1898.
 Rosa Nicola, 1680—1720.
 Rubino Gennaro, 1899.
 Sagliocco Ed. & Co.
 Santo Giovanni, 1700—1740.
 Seraphine G., 1900.
 Serosati Domenico, 1710—1775.
 Steger Lucas, 17th cent.
 Tenzel Benedict, 1717.
 Tolino Giuseppe, 19th cent.
 Tonelli Pietro, 19th cent.
 Trapani Raffaele, 1800, 1826.
 Ventapane Giuseppe, 19th cent.
 Ventapane Lorenzo, 1809—1828.
 Ventapane Pasqual, 1740—1801.
 Ventapane Vincenzo, 1750—1799.
 Verzella Francesco, b. 1864.
 Vinaccia Antonio, 1734—1781.
 Vinaccia Antonio, 1754—1781.
 Vinaccia Domenico, 1780.
 Vinaccia Gaetano, 1779—1821.
 Vinaccia Gaetano, 1914.
 Vinaccia Gennaro, 1755—1778.
 Vinaccia Giovanni, 1767, 1777.
 Vinaccia Giuseppe, 1914.
 Vinaccia Mariano, 1796.
 Vinaccia Nicolo, 1715.
 Vinaccia Nicolo. 1775.
 Vinaccia Pasquale, b. 1806. d. ca 1881.
 Vinaccia Vincenzo, 1769—1785.
 Vinaccia Fratelli (Gennaro & Achile).
Necetto (Parma):
 Scrollavezza Renato, b. 1927.
Nomi (Trento):
 Vinotti Gesualdo, b. 1911.
Novara (Milan):
 Tarotanus Antonius. 1623.
 Torossi Cesare, 1841—1846.
Novellara (Modena): Rizzoti Nicola. 1880.
Osimo (Ancona): Giacco Antonio, 1928.
Ostia (Brescia):
 Geroni Domenico, 1800—1820.
Ostiano (Cremona):
 Regonini Domenico, b. 1929.
Ostiglia (Mantova):
 Telesi Senofonte, 1937.
Padua:
 Attore Michele, 1583—1620.
 Bagatella Antonio, b. 1755, d. 1829.
 Bagatella Pietro, 18th cent.
 Bagoletto A., 1782.
 Barrata Ermentoli, 17th cent.
 Bergamo Domenico, fu Giacomina, 20th cent.
 Branzo Francesco Barbaro, 1620—1660.
 Calzavara Santo, 1764.
 Centurio Giuseppe, 1750—1780.
 Chiocchi Gaetano, b. 1814. d. 1880.
 Dall'Oglio Domenico, b. 1700, d. 1765.
 Danieli Giovanni, 1745—1785.
 Deconeti Michele, 1752—1795.
 Dinumerato Giovanni, 1661.
 Galieri Giuseppe, 1753.

Giovanni Antonio, 1744.
 Gorrieri Antonio, 1802.
 Harton Michael, 1602—1624.
 Jansen Andrea, 1629.
 Kayser Georgio, 1595.
 Krebar Andrea, 16—17th cent.
 Krebar Giovanni, 1629.
 Lanaro Luigi, b. 1920.
 Linarolo Ventura, 1577—1591.
 Longo Mangno, 1599.
 Mancini Ventura, 1678.
 Martino 1572.
 Meneghesso Pietro, d. ca 1939.
 Meneguzzi Carlo, 1884.
 Moro Bartolomeo, 1678.
 Mosca-Cavelli C., 1726.
 Muratori Rocco, 1704.
 Obizzi Tommaso Marchese degli, 1769.
 Oglio Domen. dall, 1700—1765.
 Palmerio Matteo, 1743—1759.
 Picino Carlo, 1726.
 Railich Giovanni, 1672—1678.
 Railich Pietro, 1644—1670.
 Rochi Christofilo, 1620.
 Spilman Dorigo, 1591.
 Tiburtinus Giuseppe, 1780.
 Tieffenbrucker Leonardo, 16th cent.
 Tieffenbrucker Vendelino, 1572—1611.
 Trentin Gregorio, 1768—1854.
 Valenciano Maria, 1764.
 Verle Francesco, 1590, 1600.
 Wenger Ben Delio, 1622.
 Zanolì Giacomo, 1740—1757.

Palermo:

Agostini Sante, 1822.
 Agostino Nicolo d', 19th cent.
 Albani Michele, 18th cent.
 Albani Paolo, 1630—1695.
 Aversa Alfonso.
 Aversa Alfredo, 1937.
 Aversa Enrico, 20th cent.
 Casiglia Casimoro, 1869.
 Di Leo Camillo, 20th cent.
 Di Leo Domenico, b. 1878.
 Di Leo Domenico.
 Liverani Ettore, 1937.
 Megazzi Enrico, 1830.
 Panormo Vincenzo, b. 1734, d. 1813.
 Perollo Luigi, 1894.
 Ragona Pietro, 1840.
 Selva Giuseppe, b. 1904.
 Sgarbi Antonio, b. 1866.

Parma:

Borelli Andrea, 1720—1746.
 Borelli Antonio, Cesare, 1792.

Broschi Carlo, 1730—1744.
 Costa Felice Mori, 1802, 1812.
 Galli Domenico, 1687—1691.
 Ghidini Carlo, 1746—1773.
 Gibertini Antonio, 1797—1866.
 Gisalberti Andreas, 1716, 1721.
 Guadagnini Giovanni Battista, 1685—1770.
 Guadagnini Giovanni Battista, 1711—1786.
 Guadagnini Giuseppe, 1736—1805.
 Leoni Fernando, 1816.
 Leoni Giovanni, 1870.
 Mancini Ventura, 1678.
 Mantovani, 16th cent.
 Mantovani Alessandro, 1853—1858.
 Merighi Pietro, 1770.
 Pellegri, 19th cent.
 Realli Cosma Battista, 1667.
 Sgarabotto Gaetano, b. 1878.
 Sgarabotto Pietro, b. 1903.
 Sgarbi Antonio, b. 1866.
 Ventura Giovanni, 1622.
 Zillioli Domenico, 1792.

Pavia:

Alberti Adalberto, 1920.
 Catenaro Gaetano, 1639—1670.
 Guadagnini Giuseppe, 1736—1805.
 Gusnasco Lorenzo, 1500.
 Lorenzo Laurentius, 1497—1510.
 Romano Pietro, 18th cent.
 Rosadoni Giovanni, b. 1905.
 Rossi Enrico, b. 1848.
 Rossi Giovanni, 1847—1858.
 Rossi Guglielmo, 1875—1949.
 Rossi Guglielmo, b. 1875.
 Salviati Armando.
 Sneider Joseph, 1701, 1718.
 Vigoni A., 19th cent.

Pergola:

Fiorani Vincenzo, 1855.

Perugia:

Gavelli Giacomo, 1797.
 Palla Vincenzo, 1790.
 Pallotta Pietro, 1788—1831.
 Pierotti Luigi, 1787—1833.

Pesaro:

Assalone Gasparo d', 1690—1740.
 Bertucci.
 Bertucci Costantino, b. 1860, d. 1930.
 Brandini, 1660.
 Carlo da Pesaro, 1682.
 Cortesi Carlo, 1612.
 Domenico, 1522—1548.
 Felipuci Pier Lodovico, 1660.
 Forni Stefano, 1666.
 Mariani Antonio, 1636—1680.

- Mariani Fabio, 1679.
 Mariani Lodovico, 1692.
 Orselli Enrico, b. 1891.
 Rollini Giambattista, 1471.
 Sacchini Sabattine, 1670, 1686.
 Sante, 1670.
 Spadari Francesco, 1603—1670.
 Spadari Giovanni Battista, 1721.
- Pescara:*
 Palumbi Bernardino, b. 1921.
- Pescia:*
 Fracei Pietro, 1816.
- Pescina:*
 Campi Giuseppe, 1760, 1762.
- Piacenza:*
 Benedetti Giuseppe, 1700.
 Comuni Antonio, 1820—1823.
 Galieri Giuseppe, 1753.
 Guadagnini Giovanni Battista, 1711—1786.
 Guadagnini Lorenzo, 1695—1760.
 Leb Matias, 1775.
 Lorencini Gasparo, 1750.
 Nadoti Josef, 1757—1789.
 Riva Giovanni, 1884.
 Rossi Domenico, d. 1910.
 Rossi fu Domenico, 1937.
 Rossi Emilio, b. 1895.
 Zanotti Giuseppe, 1700.
- Piadena:*
 Bertasio Luigi, 19th cent.
 Bertassi Ambrogio, 1730.
- Piemont:*
 Ceruti Sebastiano, 1615.
 Galerzena, 1790.
- Pienza:* Drinda Giacomo, 18th cent.
- Piperno:* Visco Bruto, 1600, 1608.
- Pisa:*
 Badalassi Pietro Valentino di, b. 1915.
 Belluomini Maurizio, 19th cent.
 Bottari Fernando, 1849.
 Brandini Fausto, 1777.
 Brandini Jacopo, 1789—1807.
 Chiochini Pietro, 1740—1760.
 Grandi Luigi, 1874.
 Imperio Annibale, 1750.
 Meleandri Adolfo, 1940—1945.
 Turchi Gian Martino, 1606.
- Pistoia:*
 Baroncini Giuseppe, 19th cent.
 Salvadori Giuseppe, 1861, 1863.
- Piumazzo:*
 Monturri Giuseppe, 1840.
- Pive di Cento* (Bologna):
 Carletti Carlo, b. 1873, d. 1941.
 Carletti Natale, b. 1904.
- Carletti Orfeo, 1873—1944.
 Gamberini Claudio, b. 1895.
 Gotti Orsola, b. 1867, d. 1922.
 Govoni Guglielmo, b. 1911.
- Poggio* (Mantova): Barbieri Giuseppe, 1880.
- Polpenazza:*
 Bertolotti Francesco, 16th cent.
 Bertolotti Santino, 16th cent.
- Pontremoli:*
 Zara Gaspare, 1896, 1902.
- Pordenone* (Udine):
 Pera Gerolamo, 1846, 1847.
- Quistello:* Morselli Arturo, 1862.
- Ravena:*
 Legnani, b. 1790, d. 1877.
 Miani Domenico, 18th cent.
 Mingazzi Luigi, b. 1859, d. 1933.
 Rossini Giovanni Battista Maria, 1765—1777.
 Vasi Marco, 1830.
- Reggio Emilia:*
 Bedocchi Mario, 19th cent. 1880.
 Bertolini Angelo, b. 1881.
 Finicchio Bibbiano, 17th cent.
 Guastala Alfr., 1949.
 Guastala Dante, 1893.
 Martani Antonio, b. 1804, d. 1866.
 Simonazzi Amedeo, b. 1891.
 Simontazzi Riccardo, b. 1929.
 Sancini Fernando, b. 1891.
 Zani Francesco, 1724—1765.
- Rimini* (Forlì):
 Ballarini Santo, 1740—1781.
 Capicchioni Marino, b. 1895.
 Diotallevi Michelangelo, 1820.
 Gori Pietro, 1820.
 Lombardi Giulio, 1789.
 Paolini Luigi, b. 1875, d. 1942.
 Rinaldi Lodovico, 1804.
 Sombaldi Giuseppe, 1741.
- Ripa* (Ascoli):
 Desideri Pietro, 1793—1837.
 Desideri Raffaele, b. 1797, d. 1871.
- Ripa Saravezza* (Lucca):
 Bertozzi Alfredo, fu Giuseppe, 20th cent.
- Riva:*
 Desideti Pietro.
 Floriani Pietro, b. 1787, d. 1870.
- Rolo:*
 Caprari Francesco, 1846.
 De Luca Ant. Di Mateo, 1937.
 Fifo Pagliano del, 1840.
- Rome:*
 Accardi Antonio, d. 1900.
 Albani Paolo, 1630—1695.
 Alberti Giorgio, d. 1624.

Alberti Giovanni, d. 1600.
 Alberti Giovanni Giorgie, d. 1617.
 Albertis Pietro de, 1578—1598.
 Alberto Andrea di, 1608.
 Allesandroni Paolo, 1850, 1860.
 Aloy Dario, b. 1902.
 Ambrogi Pietro, 1712—1748.
 Amici Luigi, 18—19th cent.
 Andrea Giovanni, 1606.
 Arnoldi Carlo, 1790.
 Assalone Gasparo d', 1690—1740.
 Aurelli Aurelio, b. 1870, d. 1925.
 Ballarini Santo, 1740—1781.
 Bartolini M., 19th cent.
 Bassiano, 1666.
 Bertini Vincenzo, 1914.
 Bertucci Fausto, b. 1897.
 Boccaber Matteo, 1592—1619.
 Bucci Mariano, 18th cent.
 Buonaroti, 18th cent.
 Cacchioni e Figli, 20th cent.
 Calar Giovanni, 1624, d. 1635.
 Carletti Carlo, 19th cent.
 Caruana Biagio Marsigliese, b. 1885.
 Casale, 20th cent.
 Cassarano e Figlio Ernesto.
 Castaro Antonio, 1615.
 Chelz Stephan, 1602.
 Cinquegrani Ercole, 1882.
 Coradotti Luigi, 19th cent.
 Corsi Giuseppe, b. 1876, d. 1931.
 Cortaro Antonio, 1614.
 Craile Magno, 1572—1642.
 Craile Pietro, 1617—1649.
 D'Amelio Teresa, 1937.
 Dominicus Joannes, 1570.
 Di Lelio Armando, b. 1925.
 Ecchio Giovanni, 1610, d. 1622.
 Embergher Luigi, 1898, 1900.
 Emiliani Francesco de, 1704—1736.
 Enrico Giovanni di, 1590—1608.
 Fantozzi Pietro, b. 1876.
 Ferrari Gasparo, 1731—1776.
 Filippi Filippo, ca 1876.
 Forno Christoforo del, 1608.
 Fredi Cte Fabio, b. 1845, d. 1894.
 Fredi Rodolfo Cte, b. 1861, d. 1950.
 Gallesi Gioachino, b. 1876.
 Giacometti Giambattista, 1586.
 Giacchetti Giuseppe, b. 1890.
 Gigli Giulio Cesare, 1721—1762.
 Giovannini Giorgio, 1611.
 Gonzales Aurelio, b. 1908.
 Grasso Vincenzo.
 Guadagnini Giuseppe, 1890—1900.
 Gualzatta Benedeto, 1716—1726.
 Guardelli Brothers, 19th cent.
 Guillani Sanctus, 1710.
 Harford Patrik, 1742.
 Hec Giovanni, 1606.
 Hetel G., 1763.
 Horil Jacob, 1720—1759.
 Huetter Martin, 19th cent.
 Indelanch Stephan, 1640—1643.
 Juliano Francesco, 1690—1725.
 Kasperger Johannes Hieronymus, 17th cent.
 Lamo Antonio, 1610.
 Lauro Antonio, 1608, 1610.
 Leonori Paolo, b. 1903.
 Leper Domenicc, 19th cent.
 Lepore Luigi, 1850—1880.
 Leutis Gerolamo de, 1638.
 Liainer Alberto, 1674.
 Liorni Augusto, 1900.
 Maldura Giovanni Battista, 1900.
 Manfrini Luigi, 1810.
 Marchetti Severino, 1797.
 Mariano Bernardo, 1770—1805.
 Marsigliese Biagio Car., b. 1885.
 Massenzio Erneste, b. 1900.
 Mastracci Amedeo, b. 1895.
 Mazzuoli Felice, 1783.
 Moglie Alberto Fernando, b. 1890.
 Monfrini Luigi, 1810.
 Moretti Alberto, 20th cent.
 Moretti Carlo, b. 1891.
 Mosca-Cavelli C., 1726.
 Mosca-Cavelli Martino, 1608.
 Nona Francesco della, 1610, 1612.
 Oliveri Francesco.
 Orazio Giovanni Filippo d', 1554.
 Orelli Joseph, 18th cent.
 Orselli Giuseppe, 1792.
 Orzelli Giuseppe, 1800.
 Palma Orazio, b. 1870, d. 1922.
 Panzani Antonio, b. 1867.
 Paralupi Rodolfo, b. 1890.
 Pedroni Antonio, 1867.
 Perni Pietro, 19th cent.
 Petroni Antonio, 1867.
 Pfanschel Peter, b. 1582.
 Pfanschel Peter, b. 1598, d. 1637.
 Pfanzelt Johann, d. 1611.
 Pfanzelt Martin, b. 1597.
 Philippi P., 1885.
 Platner Michael, 1735, 1750.
 Politi Enrico, b. 1885.
 Politi Eugenio, b. 1853, d. 1909.
 Politi Fernando, 1882—1928.
 Politi Raoul, b. 1913.

- Pollusca (Paluška) Antonio, 1750.
 Portoghese Francesco, 1616.
 Puzzeni Benito, 1876.
 Ramolo Giovanni, 1626.
 Raynaldi Antonio, 1517.
 Romani Giulio Cesare, 18th cent.
 Rosa Agostino, 1795.
 Rosilli Salvatore, 1797.
 Rossi Giuseppe (Cte), b. 1869.
 Rossio Giovanni, 1901.
 Sacconi Fernando, b. 1895.
 Sainsione Giovanni, 1725.
 Salino Giovanni Battista, 1760.
 Sanctis Giovanni de, 1884.
 Sante Giuseppe, 1778.
 Sciale Giuseppe, 1810–1840.
 Schmitt Domenico, 1640.
 Sgarbi Antonio, b. 1866.
 Sgarbi Giuseppe, 1770–1805.
 Sgarbi Giuseppe, 1818–1905.
 Smolka (Šmolka) Francesco, 1849.
 Smorzzone Giovanni, 1720, 1724.
 Stefano Umberto, b. 1924.
 Tacconi Enrico, 1884.
 Taningard Giorgio, 1735–1750.
 Tarasconi Carlo, 1903.
 Tecchler Andreas, 1748.
 Tecchler Antonio Geronimo, 1735.
 Tecchler David, 1666, d. 1743.
 Tedesco Lepoldo il, b. 1625, d. ca 1658.
 Teodoti Gerolamo, 1711.
 Teodotti Giovanni, 17th cent.
 Todini Michele, b. 1625, d. 1676.
 Todini Pietro, 1620–1675.
 Tomassini Domenico, b. 1892.
 Tomassuci Giasone, b. 1896.
 Tononi Giovanni, 1689–1740.
 Tononi Guido, 1690–1760.
 Toppani Michel Angelo de, 1735–1750.
 Tortobello Francesco, 1680.
 Troiani Carlo, 1889.
 Troiani Francesco, 19th cent.
 Turchi Gian Martino, 1606.
 Ugar Crescenzio, b. 1712, d. 1791.
 Ursini O., 1635.
 Valente Raffaele, 1898.
 Valenti Pietro, 20th cent.
 Valentini Valentino, b. 1881.
 Valenzano Giovanni Maria, 1771–1825.
 Viganzio Lodovico, 1623.
 Visco Bruto, 1600, 1608.
 Vogler Michael, 1632, d. 1672.
 Zentis Gerolamo de, 1633–1680.
- Rotello* (Campabasso):
- Vitantonio Vito, 1916, d. 1946.
- Rovere:*
- Mascotti Giuseppe, 1637.
 Merfeotto Giuseppe, 1637.
- Roveredo:* Chiusole Antonio, 1784.
- Saladino:*
- Bargelli Gius., 1886.
- Salera* (Alessandria):
- Gallinotti Pietro, 1937.
- Salerno:*
- Annarumma Vincenzo, b. 1892.
 De Luccia Michele.
 Gallinotti Pietro, b. 1885.
- Salò:*
- Boldrini Ovidio, 1864.
 Fontanini Andrea Pietro, b. 1871, d. 1923.
 Fontanini Aristide, b. 1894.
 Nelli Nicolo, b. 1861.
- Saluzzio* (Saluzzo):
- Acevo (Acero), 1620–1690.
 Cappa Gioachino and Giuseppe, 1661–1725.
 Cappa Giuseppe Francesco, 1600–1645.
 Cappa Goffredo, b. 1644, d. 1717.
 Giulani, 1660.
 Sapino, 1670.
- Santa Agata:*
- Marcucci Custode, b. 1864.
- San Angelo:*
- Pisani, 1756.
- Sant Angelo:*
- Cervo Giovanni, 1489.
 Pisani, 1756.
- S. Arcangelo* di Romagna:
- Lepri Giuseppe, b. 1896.
- San Benedetto* del Tronto:
- Cutugno Giov., b. 1894.
 Leoni Guido, b. 1902.
- San Cesario* near Parano:
- Pellicciari Rob., 1887.
- San Cresci* (Florence):
- Perugia Fernando del, 1857.
- San Felice* (Modena):
- Baraldi Giovanni, 1766.
 Ferraresi Vincenzo, 1793–1869.
 Ganzerla Luigi, b. 1794, d. 1861.
 Sgarabotto Gaetano Cavaliere, b. 1878.
- San Donnino Nizzola:*
- Guerra Alberto, 1908.
- San Giovanni:*
- Picciati Ippolito, 1850, 1856.
- San Leonardo* (Parma):
- Orlandi Archimede, b. 1909.
- San Lorenzo* (Borgo):
- Benvenuti Paolo, 18th cent.
- San Marino:*
- Valentini Arturo, b. 1865, d. 1944.

- San Martino d'Este* (Modena):
 Baracchi Venezia, 1829.
 Pagani Pietro, 1836.
 Reggiani Francesco, 1836.
 Sacchetti Gianetto e Figli, 1937.
 Soncini L., 1831.
- San Paolo d'Enza* (Reggio Emilia):
 Rocchi Sesto, b. 1909.
- San Remo*:
 Panizzi Giovanni Battista, b. 1890.
 Tivoli Fiorini, b. 1894.
- San Valentino* (Reggio):
 Rogieri Domenico, d. 1750.
 Ronchetti Domenico, 1689, 1769.
- S. Vito* (Tagliamento):
 Totis Giuseppe, 1937.
 Uitenus Nicolaus, 1650.
- S. Vittoria*:
 Simonazzi Amedeo, b. 1891.
- S. Zeno* (Verona):
 Vallusa Marcello, 1937.
- Sarzano*:
 Gianotti Achille, 1870.
- Sassuolo* (Modena):
 Botti Antonio, 19th cent.
 Roselli Antonio, b. 1798, d. 1870.
- Savona*:
 Trucco Gerolamo, 1840.
- Scampierdarena*:
 Traverso Giuseppe, b. 1878.
- Scandiano* (Modena):
 Bassi A., 19th cent.
 Trinelli Giovanni, d. 1815.
- Secondigliano*: Iorini Ant.
- Senis*:
 Magnoni Carlo Antonio, 1514.
- Sesso* (Reggio Emilia):
 Jori Leandro, 1819—1880.
- Sestino*:
 Santi Cristoforo, 1748.
- Sesto Calende*:
 Ardeli Angelo, b. 1929.
- Sesto ed Unite*:
 Pizzamiglio Carlo, b. 1914.
- Siena*:
 Bimbi Bartolomeo, 1750—1769.
 Ciotti Leone, 1889.
 Ferati Pietro, 1754—1764.
 Ferrari Carlo, 1740.
 Fiscier Tobia, 1680—1721.
 Guerrini Giuseppe, 1813.
 Landi Pietro, 1774.
 Olmi Alberto, 19th cent.
 Scardighi Ettore, 1889.
 Taus Andreas, 1621.
- Siracusa*:
 Dionigi Alessandro, 18th cent.
- Soliera*:
 Allegretti Massimiliano, 1873—83.
- Soncino* (Cremona):
 Peccati Umberto, b. 1878, d. 1944.
- Spilamberto* (Modena):
 Anderlini Giuseppe, 1860.
 Bonvincini Filippo, 1790, 1796.
 Cavani Giovanni, b. 1831.
 Cavani Vincenzo, b. 1889.
 Cornino, 180 . .
 Sirotti Nicolo, 19th cent.
 Vischi, 1880.
 Volpe Marco, 1820, d. 1839.
- Spoleto*:
 Rottela Bernardino, 1827.
- Stropiana*:
 Tartaglio Francesco, 19th cent.
- Suzzara* (Mantua):
 Pecchini Vasco, b. 1893.
- Syrakus*:
 Dionigi Alessandro, 18th c.
- Tarascon*:
 Reynaud Andre, 1755—1766.
- Teano*:
 Autiero Paride, 1860—1870.
- Teramo*:
 Orsini Ercole, 1937—1950.
- Terni*:
 Ballarini Santo, 1740—1781.
 Consili Giovanni, 1828—1829.
- Todi*:
 Fredi Fabio, d. 1894.
 Martini Simone, 1608.
 Paolini Luigi, b. 1875, d. 1942.
- Torre Boldone* (Bergamo):
 Calvarola Bartolomeo, 1750—1767.
- Torre Pellice* near Turin:
 Agostinelli Luigi, b. 1891.
- Tortona*:
 Mercati Domenico, b. 1894.
- Trebiano*:
 Thir Tommaso, 1692.
- Trente*:
 Berera Giovanni Antonio, 1770.
- Treviglio*:
 Leoni Carlo, 1851—1861.
- Treviso*:
 Biza Giovanni Battista, 1779.
 Dalla Costa Marco, 1640—1680.
 Dalla Costa Pietro Antonio, 1700—1768.
 Favarsani Carlo Fernando, b. 1886.
 Favarsani Cervino C. M., b. 1904.
 Gottardi Antonio, 1878.

- Leoni Carlo, 1851—1861.
 Zenatto Pietro, 1680—1694.
- Trieste:*
 Girardi Mario, 1937.
 Paoli Luigi, b. 1903.
 Valenzano Giovanni Maria, 1771.
- Trivento (Compobasso):*
 D'Ovidio Antonio, 1937.
- Trusiano:* Panormo Vincenzo, b. 1734, d. 1813.
- Turin:*
 Adam Abele, about 1712.
 Amberton Laurentius, 1756.
 Azzola Luigi, b. 1883.
 Ballarini Santo, 1749—1781.
 Bell'Orsi Michel Angelo, 1681.
 Bruno Carlo Colombo, b. 1872.
 Calot, 1820—1830.
 Cappa Gioachino, 1661—1725.
 Capa Giuseppe, 1600—1645.
 Cappa Goffredo, b. 1644, d. 1717.
 Catenari Enrico, 1671—1746.
 Catenari Giuseppe Francesco, 1703—1720.
 Catenari Francesco, 18th cent.
 Ceoniatius Gian Francesco, 1725—1742.
 Contegiacomo Giovanni, 1900.
 Curletto Anselmo, b. 1888.
 D'Espines Alessandro, 1828—1842.
 Fagnola Annibale, 1890—1939.
 Fasciolo Angelo, d. 1942.
 Ferrarotti Dionigi, b. 1903.
 Ferrarotti Luigi, b. 1878.
 Ferrarotti Figlio, 20th cent.
 Gatti Ernesto, 1886.
 Gatti Giorgio, 1899—1910.
 Genova Giovanni Battista, 1765.
 Genari, 1750.
 Gioffreda B., 1860.
 Giorgi Nicola, 1717—1760.
 Gondolo Giorgio, 1884.
 Guadagnini Antonio, b. 1831, d. 1881.
 Guadagnini Carlo, 1780—1839.
 Guadagnini Felice, 1834—1835.
 Guadagnini Felice, 1830.
 Guadagnini Francesco, 1863—1937.
 Guadagnini Gaetano, 1775—1831.
 Guadagnini Gaetano, 1835—1852.
 Guadagnini Giovanni Antonio, 1750.
 Guadagnini Giovanni Eapt., b. 1685, d. ca 1770.
 Guadagnini Giovanni Battista, b. 1711, d. 1786.
 Guadagnini Giuseppe, 1884—1900.
 Guadagnini Giuseppe, 1890—1900.
 Guadagnini Lorenzo, 1790.
 Guadagnini Paolo, 20th cent.
 Guerra Evasio, b. 1880.
 Lione Francesco, 1790.
- Marengo- Rinaldi Romano, b. 1866.
 Marchetti Enrico, 1855—1930.
 Marchetti Vittorio, 1894.
 Medard Henri, b. 1629.
 Melegari Enrico, 1860—1888.
 Melagari Pietro, 1850.
 Menighetti Martino, d. 1940.
 Miglini Carlo, 1937.
 Mongel A., 1820, 1830.
 Morano Arnaldo, b. 1911.
 Moruto Carlo, 19th cent.
 Moruto Marcelo, 20th cent.
 Oddone Carlo Giuseppe, b. 1866.
 Oliveri Felice, 1870—1904.
 Orzero Tommaso. 19th cent.
 Pacherle Pierre, b. 1803, d. 1871.
 Politi Fernando, 1882—1928.
 Pratasini Giovanni, 1780.
 Pressenda Gianfrancesco, b. 1777, d. 1854.
 Pressenda Raffaele, ca 1790.
 Ramusio Giovanni, 1779.
 Rinaldi Gofredo Benedetto, 1850, d. 1888.
 Rocca Giovanni Domenico, 1809.
 Rocca Giuseppe Antonio, b. 1807, d. 1865.
 Rondani Ernesto, 1884.
 Senta Fabricio, 1664.
 Senta Felicio, 18th cent.
 Spampinato Giuseppe, b. 1916.
 Torrano, 1700.
- Udine:*
 Gofriller Francesco, 1660—1740.
 Moretti Egidio, b. 1894.
 Muschietti Renzo.
 Muschietti Umberto, b. 1875, d. 1937.
 Nonini Giuseppe, b. 1897.
 Puppatti Francesco, b. 1838.
 Seraphin Giorgio, 1841—1887.
 Seraphin Santo, b. 1668, d. 1748.
 Vaccari . . .
 Veronesi Enrico, b. 1875.
 Zugolo Frederico, 19th cent.
 Zugolo Pietro, d. 1888.
- Umbria:*
 Tomassuci Cigno, b. 1912.
- Urbino:*
 Costa Lodovico, 1786.
- Valenza:*
 Valenzano Giovanni Maria, 1771—1825.
- Valtezze (Bergamo):*
 Lolio Giovanni Battista, 1740—1750.
- Varese (Como):*
 Giudici Antonio, b. 1860, d. 1931.
 Giudici Carlo, b. 1894.
 Morilli Mauro, 1937.
 Rovescalli Tullio, b. 1906.

Venerio (Reggio Emilia):

Giaroni Elviro, 20th cent.

Venice:

Alessandro "il Veneziano", 1540.

Amatis Giambattista, 1677.

Castro, 1680—1720.

Andrea Pietro, 1650—1700.

Andreae Joannes, 1511.

Andreolo, 1359.

Anselmo Pietro, 1730—1760.

Antonio Maestro, 16th cent.

Attore Michele, 1583—1620.

Baffo Antonio, b. about 1490.

Barbi Michele, 1748.

Barnia Fedele, 1760—1780.

Bellosio Anselmo, 1715—1789.

Bellosio Giovanni, 1735.

Bartoli Giuseppe, 1899.

Bodeni Luigi, 1719.

Bodio Gennaro, 1740.

Bodio Giambattista, 1790--1832.

Bono Gaetano, 18th cent.

Bonozzati Gerolamo, 1899.

Busan Domenico, 1740—1780.

Caspan Giovanni Pietro, 1658—1670.

Cecco Christoforo, 1654.

Cerin Marco, 1610.

Cerin Marc Antonio, 1780—1824.

Ciochi Antonio, 1790.

Cliricato Luigi, 1899.

Cocks Christoforo, 1654.

Corara Giacomo, 1775.

Cornelli Giorgio, 1797.

Cosetto Giuseppe, 1760—1790.

Costa Giovanni Battista, 1765—1778.

Cozzi Battista, 19th cent.

Dalla Porta Marc Antonio, 1601.

Dall'Ongaro Ignazio, 1747—1783.

Deconetti Giovanni Battista, 1720—1742.

Deconetti Michele, 1752—1795.

Degani Eugenio, b. 1840, d. 1900.

Degani Giulio, b. 1875.

Domenico, 1522—1548.

Donato Serafino, 1411.

Ebert Enrico, 1655.

Erthel Leopoldo, 1710.

Fabris Luigi, 1838, d. 1873.

Farinato Paolo, 1695—1725.

Faruzi Francesco, 1853.

Fontana Nicolo, b. 1499, d. ca 1557.

Chirardi Giovanni Battista, 1791.

Gobetti Francesco, 1690—1732.

Gofriller Antonio, 1730.

Gofriller Francesco, 1660—1740.

Gofriller Matteo, 1690—1742.

Guarneri Pietro I, 1655—1728.

Guarneri Pietro II, 1695—1762

Gusnasco Lorenzo, 1500.

Hesin Giacomo, 1566.

Hieber Giovanni, 1560—1590.

Hoch Christian, 17th-18th cent.

Indri Antonio, 1781—1864.

Kaysser Georgius, 1595.

Kaysser Martino, 1609—1632.

Linarolo Francesco, 1540.

Linarolo Giovanni, 1622.

Linarolo Ventura, 1577—1591.

Lorenzo Giovanni Battista Cavaliere de, 1862—1878.

Luglioni Giuseppe, 1777.

Maler Sigismondo, 1460—1526.

Malta Simone, ca 1499.

Marco Antonio, 1700.

Mezzano Federico, 1695.

Molinari Antonio, 1672—1703.

Molinari Giuseppe, 1737—1763.

Montagnana Domenico, 1690—1750.

Morella Morglato, 1544—1602.

Novello Marco, 1720.

Novello Marc Antonio, 1780—1795.

Novello Pietro Valentino, 1790—1800.

Ongaro Ignazio viz Dall'Ongaro.

Paganoni Antonio, 1750.

Pandolfi Antonio, 1710—1740.

Pietri Pietro, 1690.

Railich Pietro, 1644—1670.

Rechardini Giovanni (Zuane), 1605—1609.

Rechardini Pietro, 1617.

Roche Sebastiano, 1620.

Sansone Maestro Battista, 1540.

Santagiuliana Giacinto, 1770—1830.

Santo Bartolomeo di, 1536.

Sardi, 1649.

Schwarz Giovanni, b. 1865, d. 1937.

Sellas Giorgio, 1624—1680.

Sellas Matteo, 1600—1627.

Seraphin Giorgio, 1742—1747.

Seraphin Santo, b. 1668, d. 1748.

Settin Giuseppe, b. 1893.

Siciliano Antonio, 1630—1660.

Siciliano Giacchino, 1670—1680.

Siege Ettore, b. 1860, d. 1936.

Siege Iginio, b. 1903, d. 1936.

Sigismondo, Maestro, 1514.

Stanza Giuseppe, b. 1660, d. 1684.

Steger Magnus, 17th cent.

Straub Michael, 1670—1680.

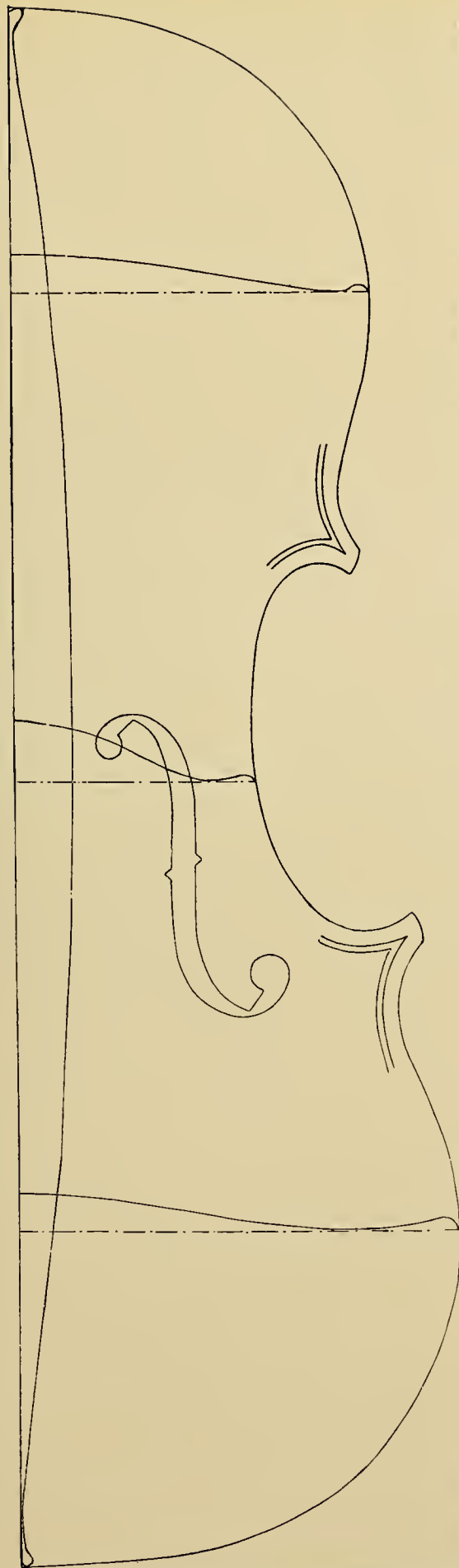
Tassini Bartolomeo, 1740—1756.

Tecchler David, 1666, d. 1743.

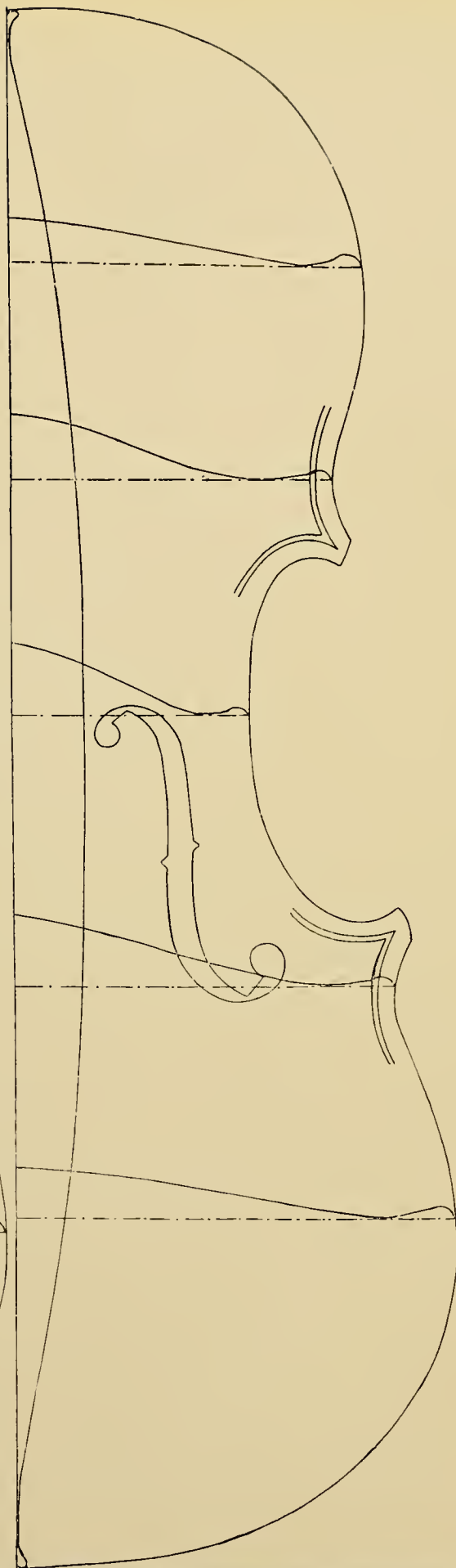
Tieffenbrucker Leonard, 1590.

Tieffenbrucker Magnus, 1557—1621.

- Tieffenbrucker Moises, 18th cent.
Tieffenbrucker Ulrich, 1521.
Tononi Carlo Antonio, 1721—1768.
Tononi Giovanni, 1689—1740.
Unverdorben Max, 1515.
Valonini Zanolì, 1765—1783.
Varangoli Ferruccio, 1885—1916.
Ventura Francesco.
Venturi Leonello, 16th cent.
Vicenardi Paolo, 18th cent.
Vimercati Paolo, 1660—1710.
Vimercati Pietro, 1640—1660.
Violcete Giov. G., 1655.
Zamberti Giuseppe, 1937.
Zanolì Giacomo, 1730—1763.
Zanolì Valentino, 1783.
Zuzzi Vittorio, 20th cent.
- Venie:*
Mercolini Pietro, 1821—1891.
- Verica* (Frigano):
Bortolotti Giovanni, 1884—1894.
- Verucchio* (Pesaro):
Vignali Giuseppe, b. 1888, d. 1918.
- Verolanuova:* Rosio Paolo, 1857.
- Verona:*
Andreae Joannes, 1511.
Barbieri Francesco, 1695—1750.
Bastiano, 15th — 16th cent.
Campoy J., 1854—1860.
Cardi Luigi, 1857.
Carletti Giovanni, 20th cent.
Costa Agostino di, 1600—1622.
Daniele, 18th cent.
Dominichino Giuseppe, 1700, 1709.
Foradori Giovanni, 1855, 1860.
Maratti Giambattista, 1690, 1700.
Mariatti (Maratti?) Giambattista, 1700.
- Obici Bartolomeo, 1665—1685.
Obici Bartolomeo, 1750—1755.
Palazolli Giovanni Battista, 1605.
Rabaglietti Antonio, 1652.
Rauser Sebastian, 1590—1605.
Salviati Francesco, 19th cent.
Sanoni Giovanni Battista, 1680—1740.
Scotto, 1511.
Strati Michael, 1792.
Torelli, 1625.
Zanolì Giacomo, 1740—1757.
Zanolì Giacomo, 1730—1763.
- Vescovato* near Cremona:
Beltrami Giuseppe, 1870—1881.
- Viadana:*
Ventura Annibale, 1740.
- Viareggio* (Lucca):
Giannini Fabrizio, b. 1912.
Mei Giovanni Ranieri, b. 1863.
- Vicenza:*
Busan Domenico, 1740—1780.
Lazzaretti Francesco, 1852—1900.
Lorenzo Giov. Bat., 1862—1878.
Santagiuliana Gaetano, 1804.
Santagiuliana Giacinto, 1770—1830.
Sgarabotto Gaetano Cavaliere, b. 1878.
Vetorazzo Giovanni, 1793.
- Vignate:*
Travi Erminio.
- Villafranca* (Piemont):
Bombirio Domenico, 1720—1730.
- Villa Minozza* (Modena):
Chiari Francesco, 1880, 1883.
Razzoli Felice, 1880.
- Viterbo:*
Rubini or Rubis Aug. or Ang., 1763—1771.
Zentis Girolamo de, 1633—1680.



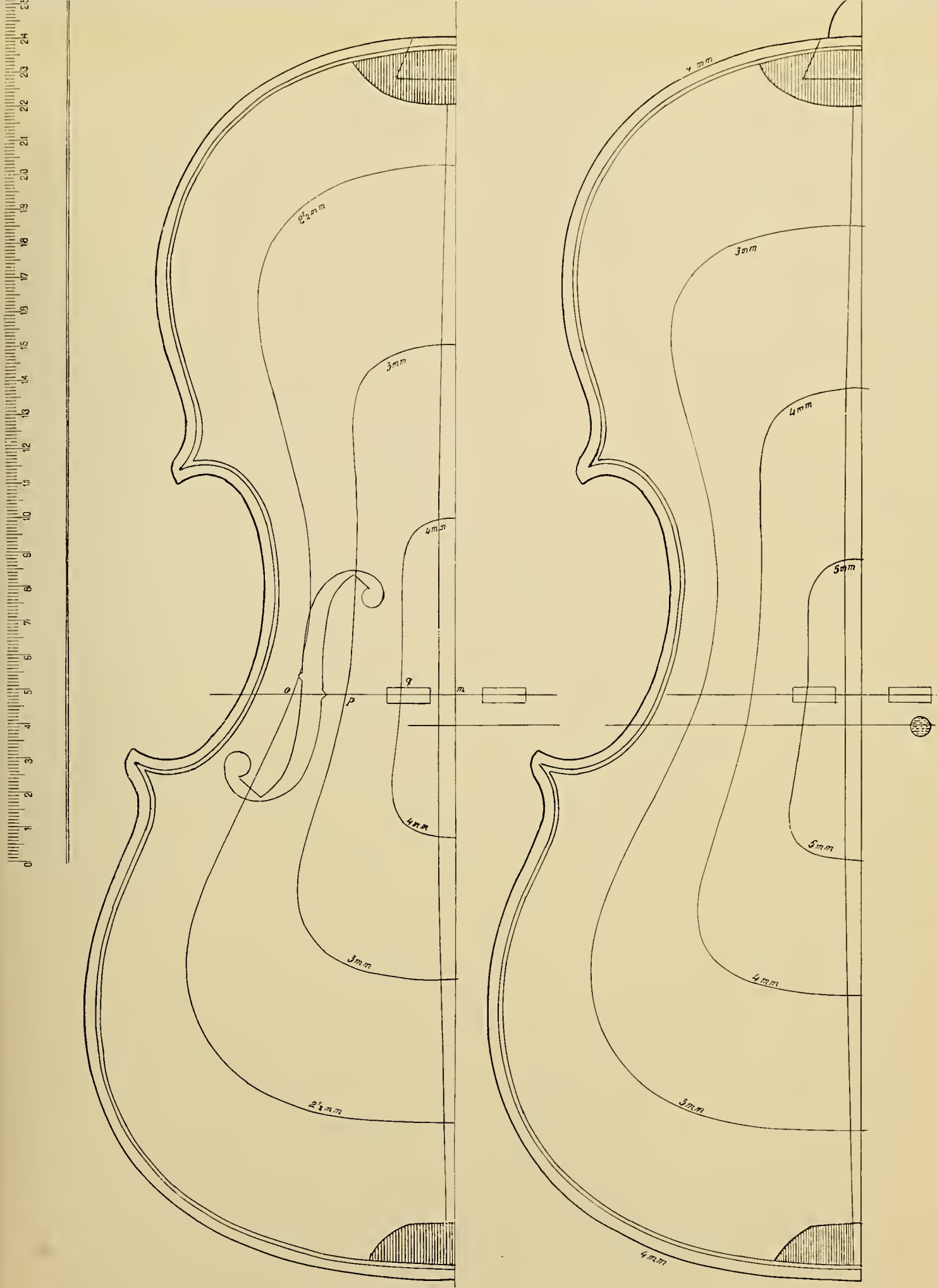
384. Nicolo Amati, Cremona, 1663



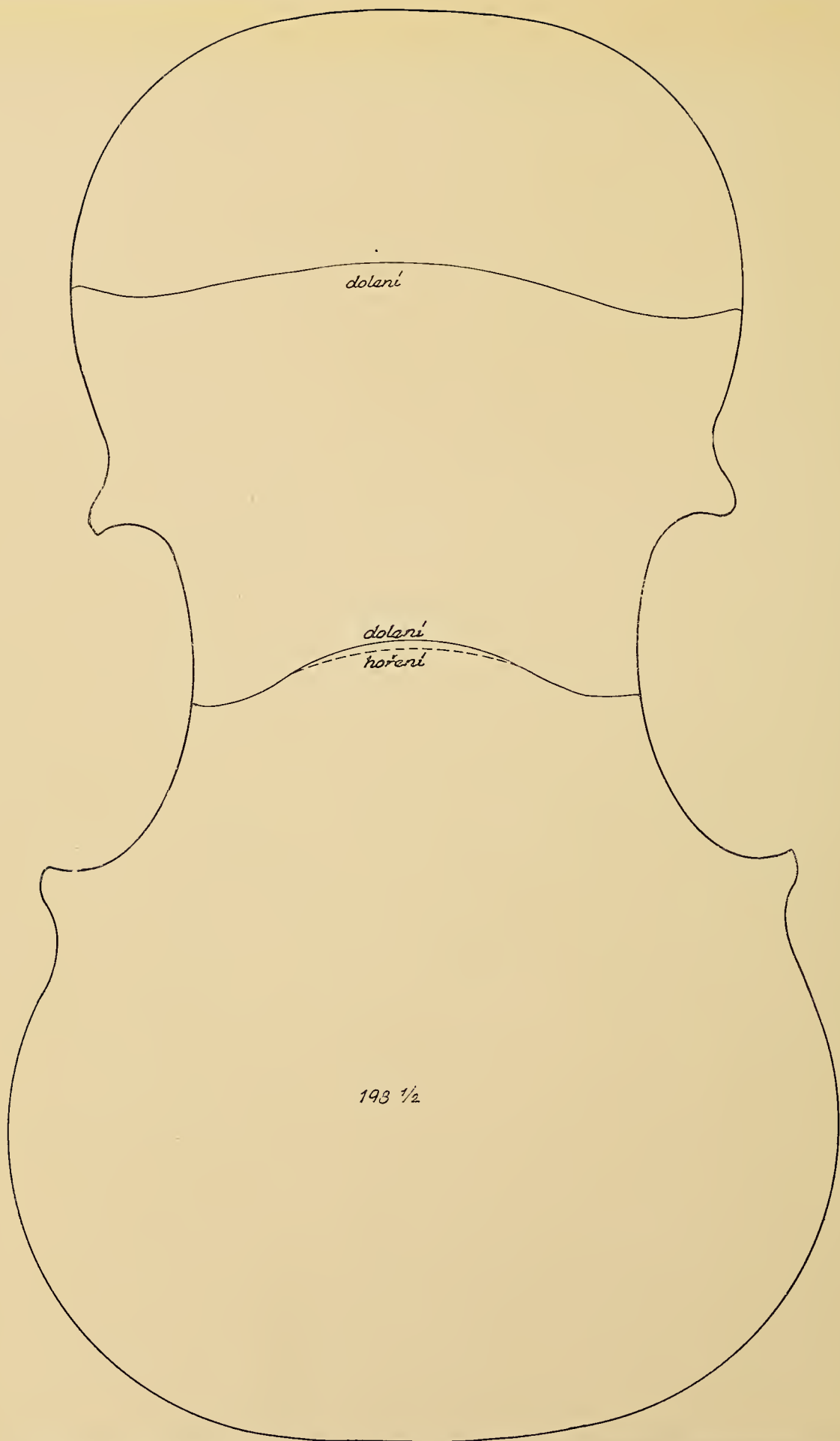
385. Nicolo Amati, Cremona, 1658

*Nicolaus Amatius Cremonica Hieroni-
mi Filius Antoni Nepos fecit 1676*

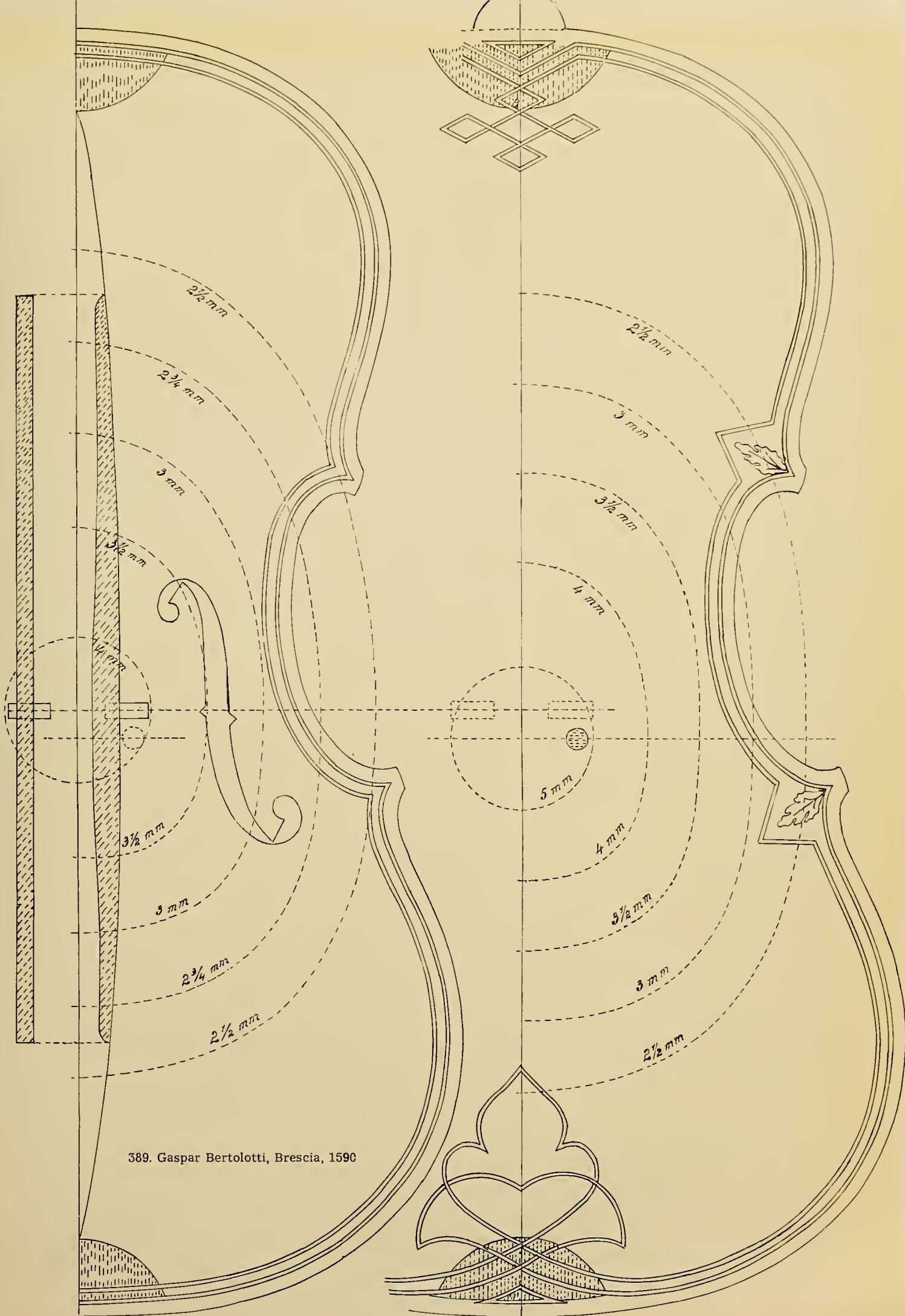
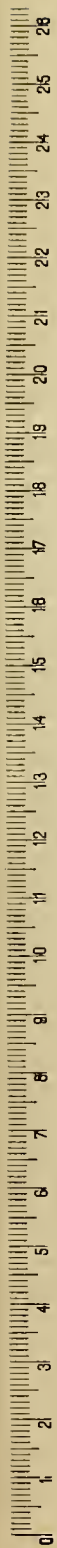


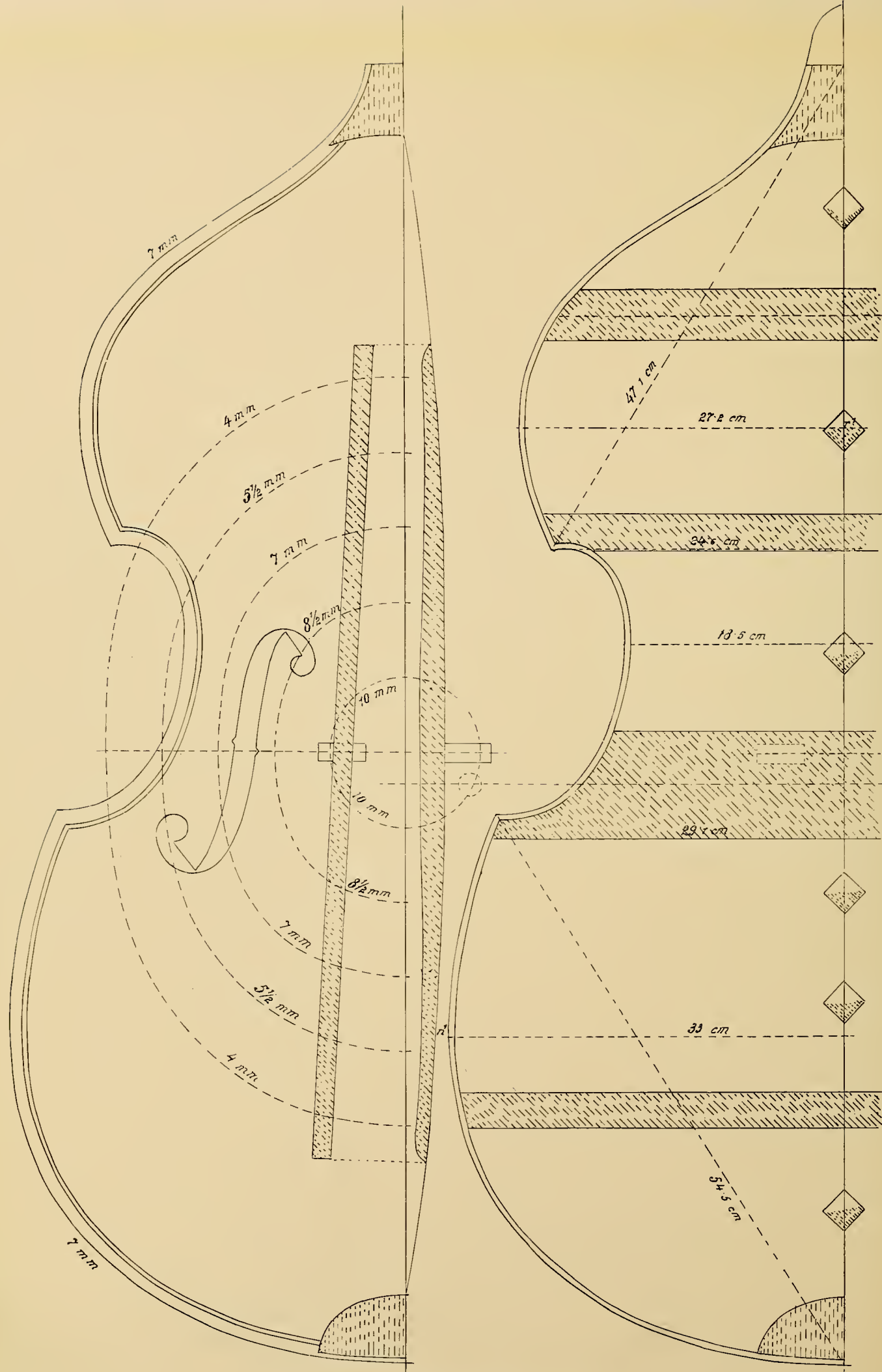


387. Nicolo Amati, Cremona, 1678

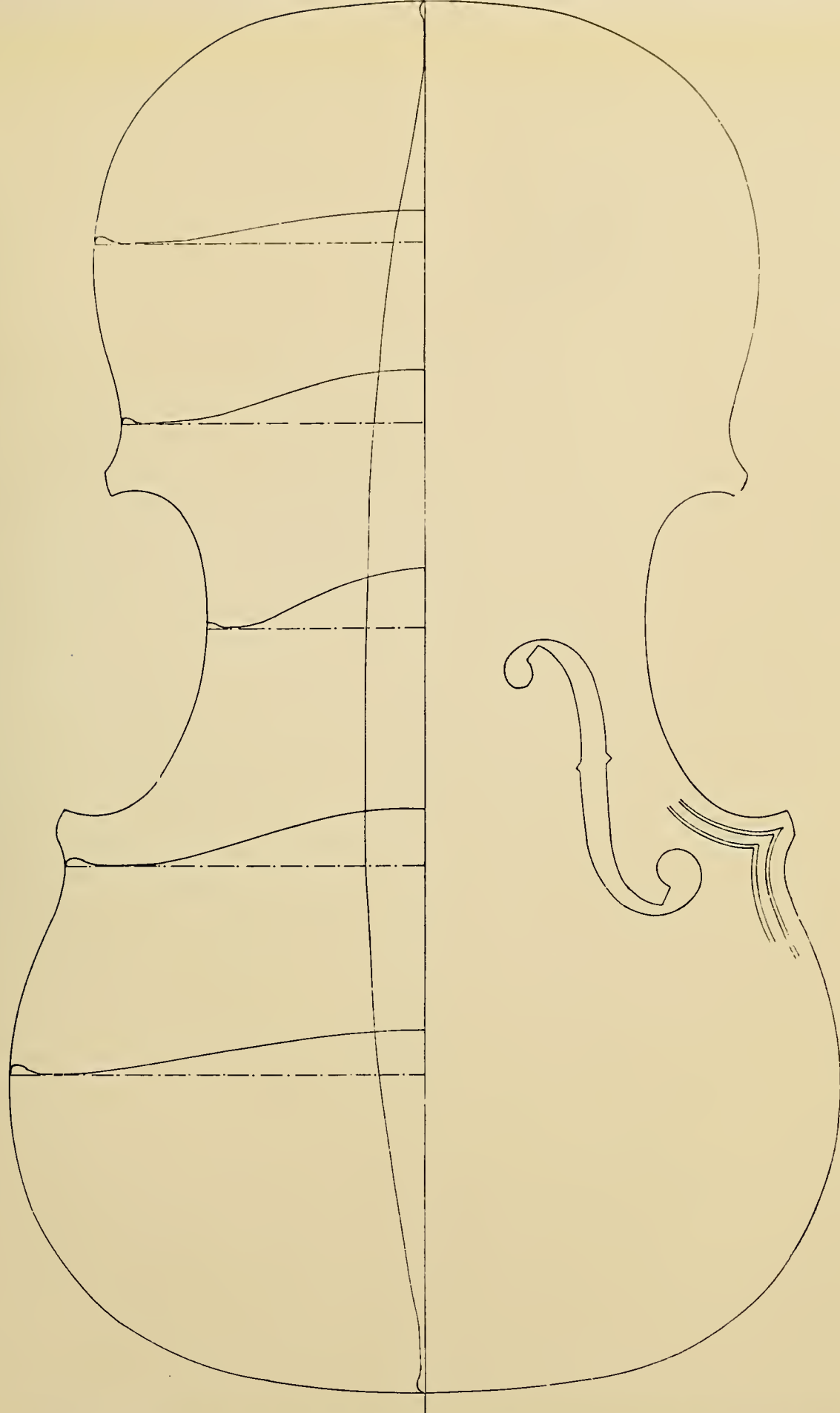


388. Nicolo Amati, Cremona

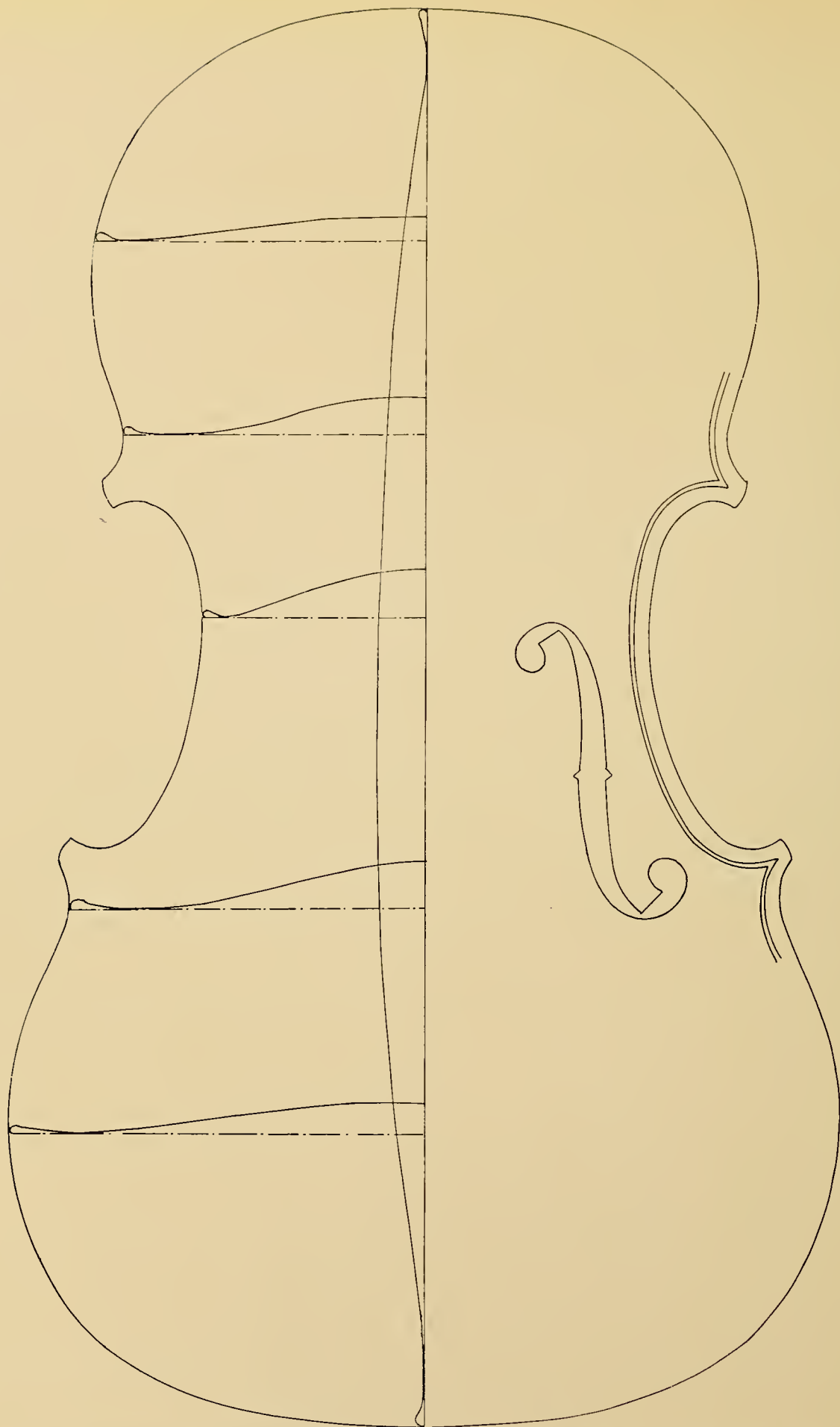




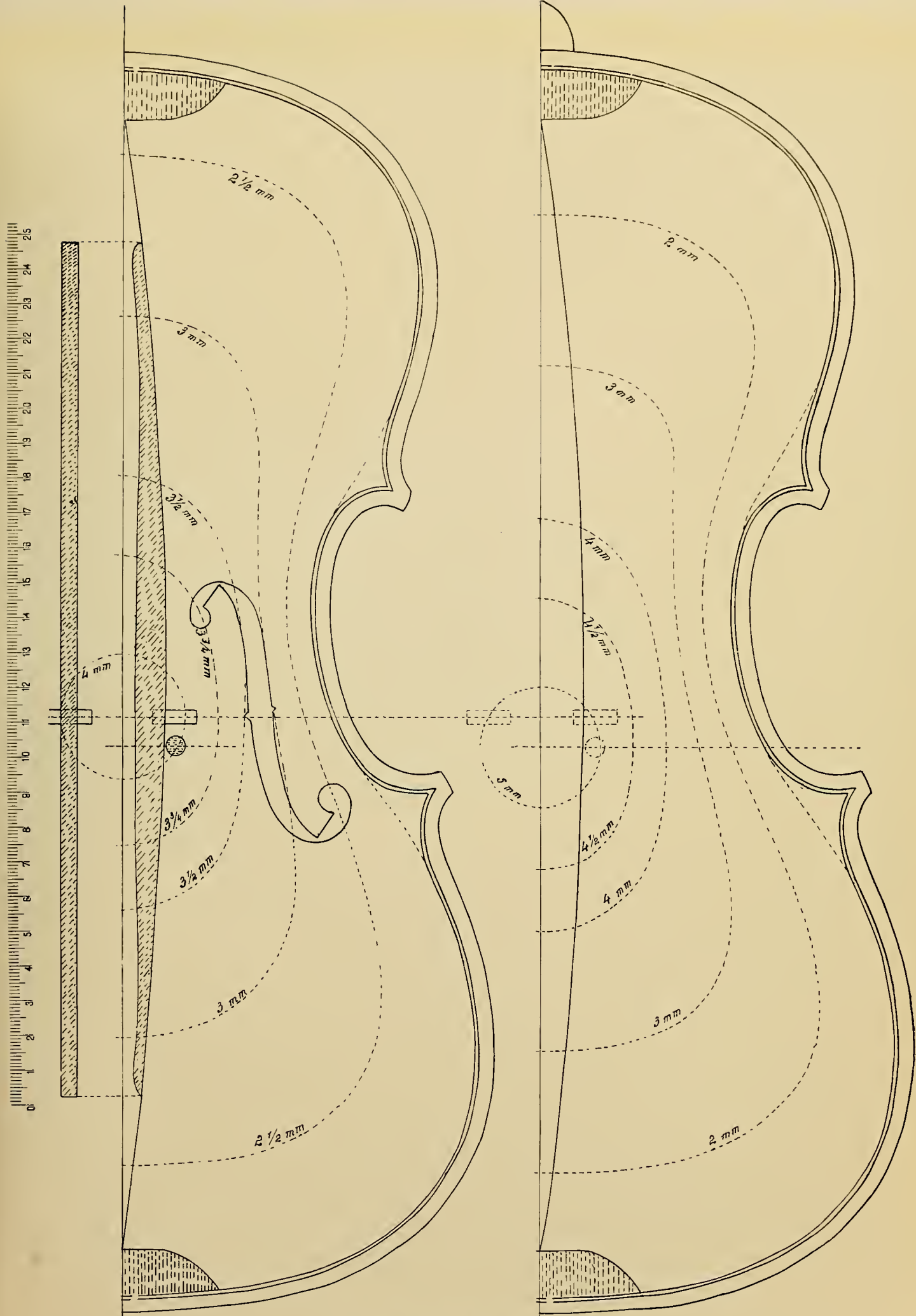
390. Gaspar Bertolotti, Brescia, 1601



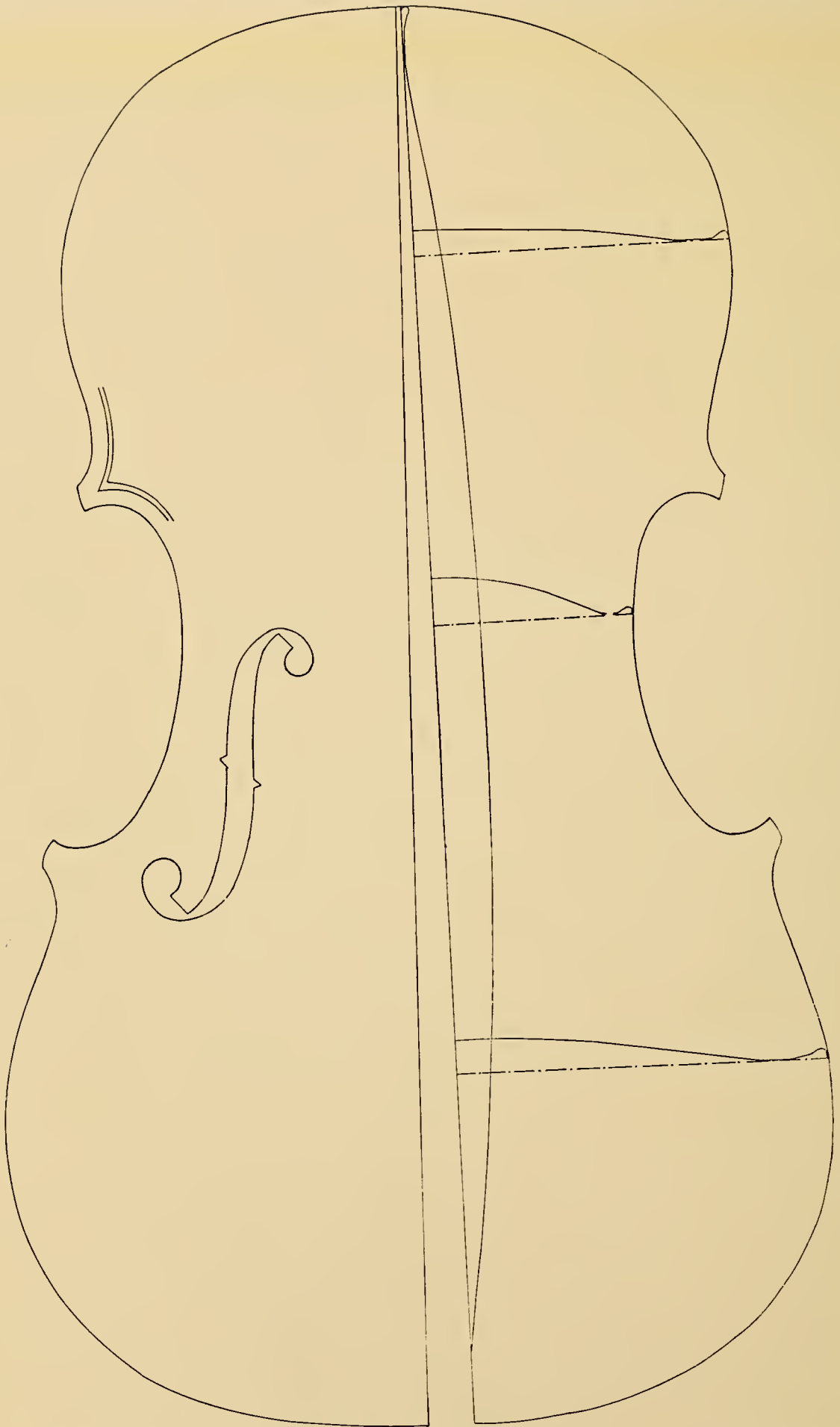
391. Andrea Guarneri, Cremona, 1635



392. Joseph Guarneri fil. Andreae, 1735

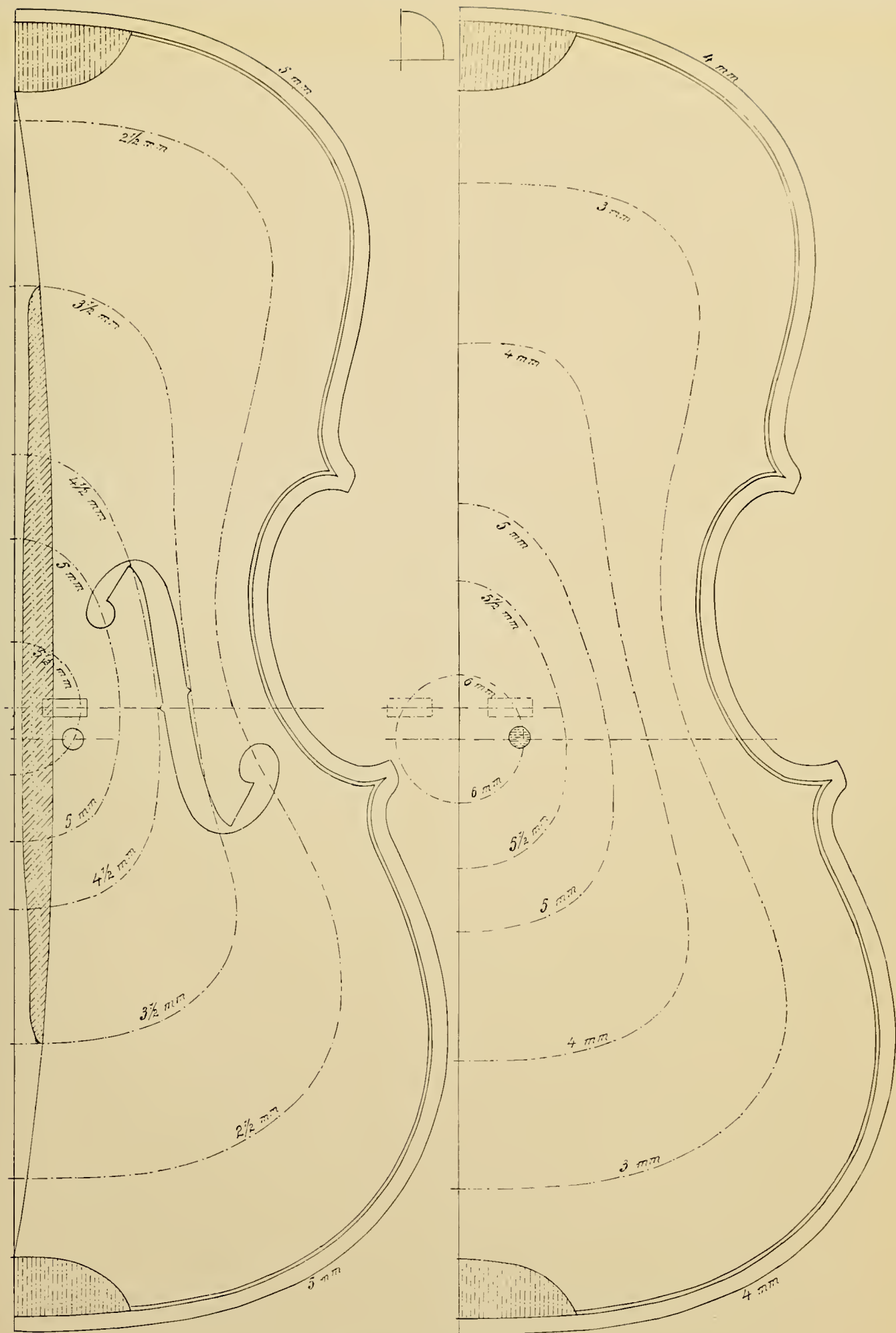


393. Joseph Guarneri del Gesù, 1739

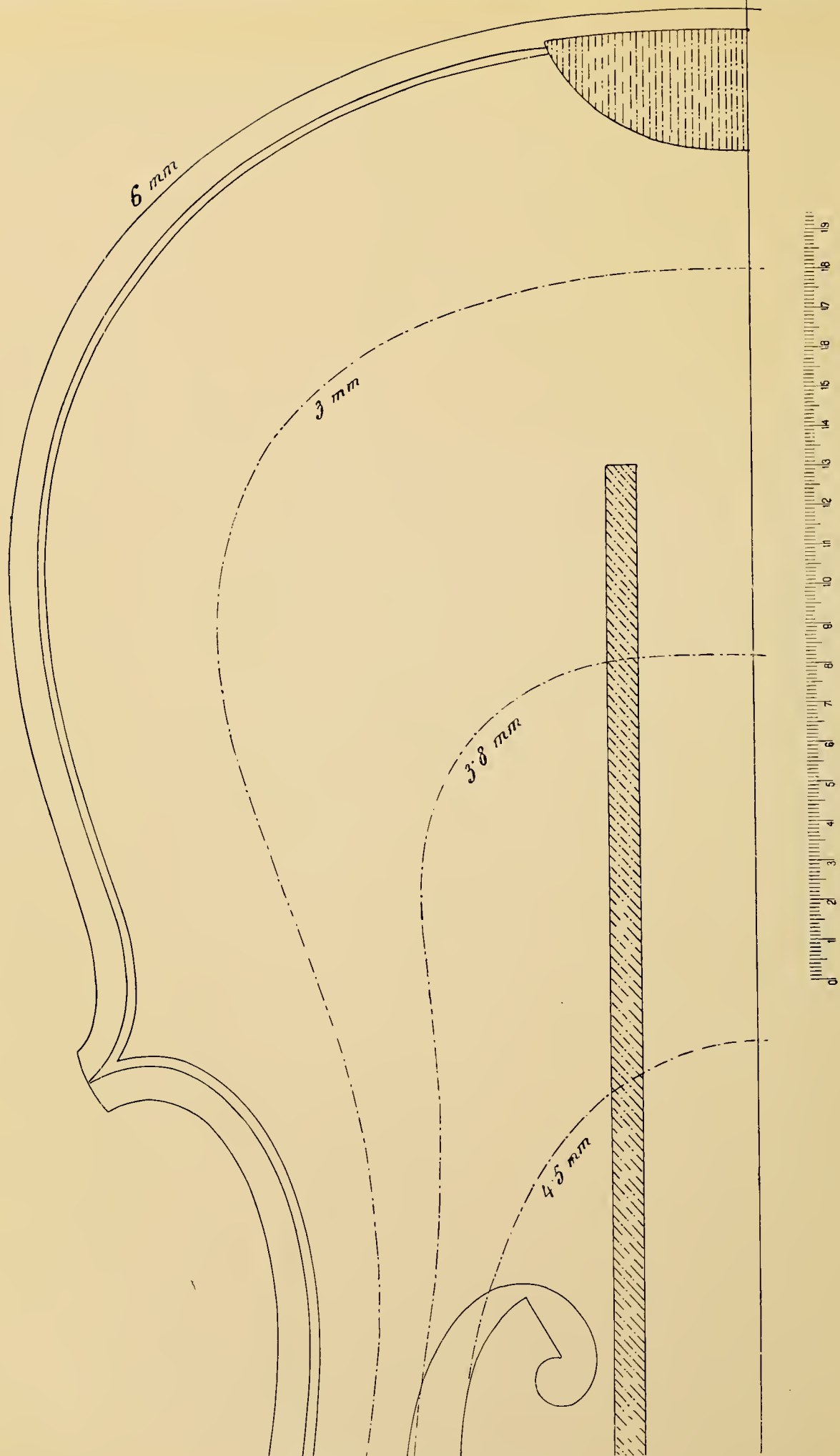


394. Joseph Guarneri del Gesù, "Ysay"

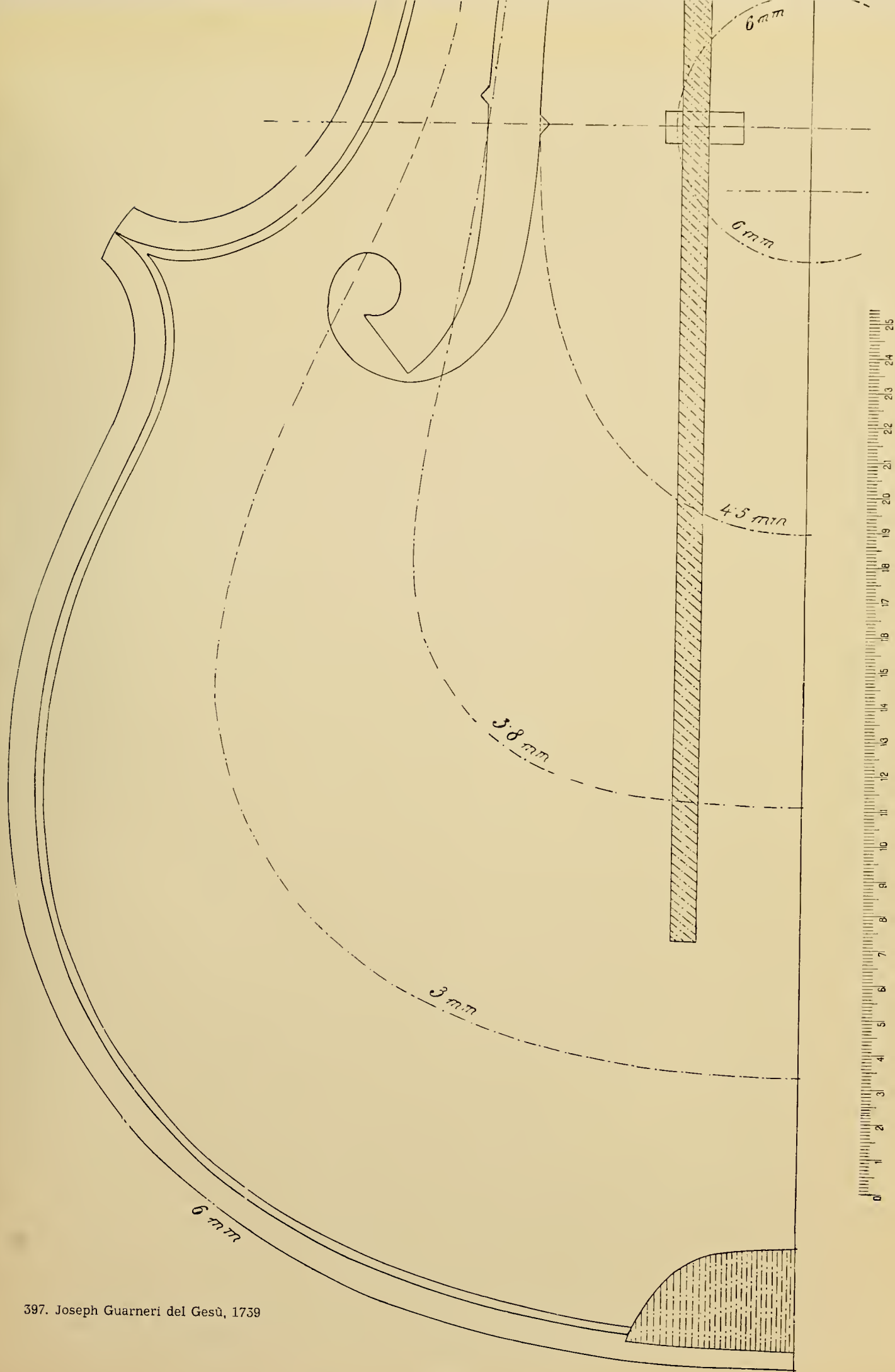
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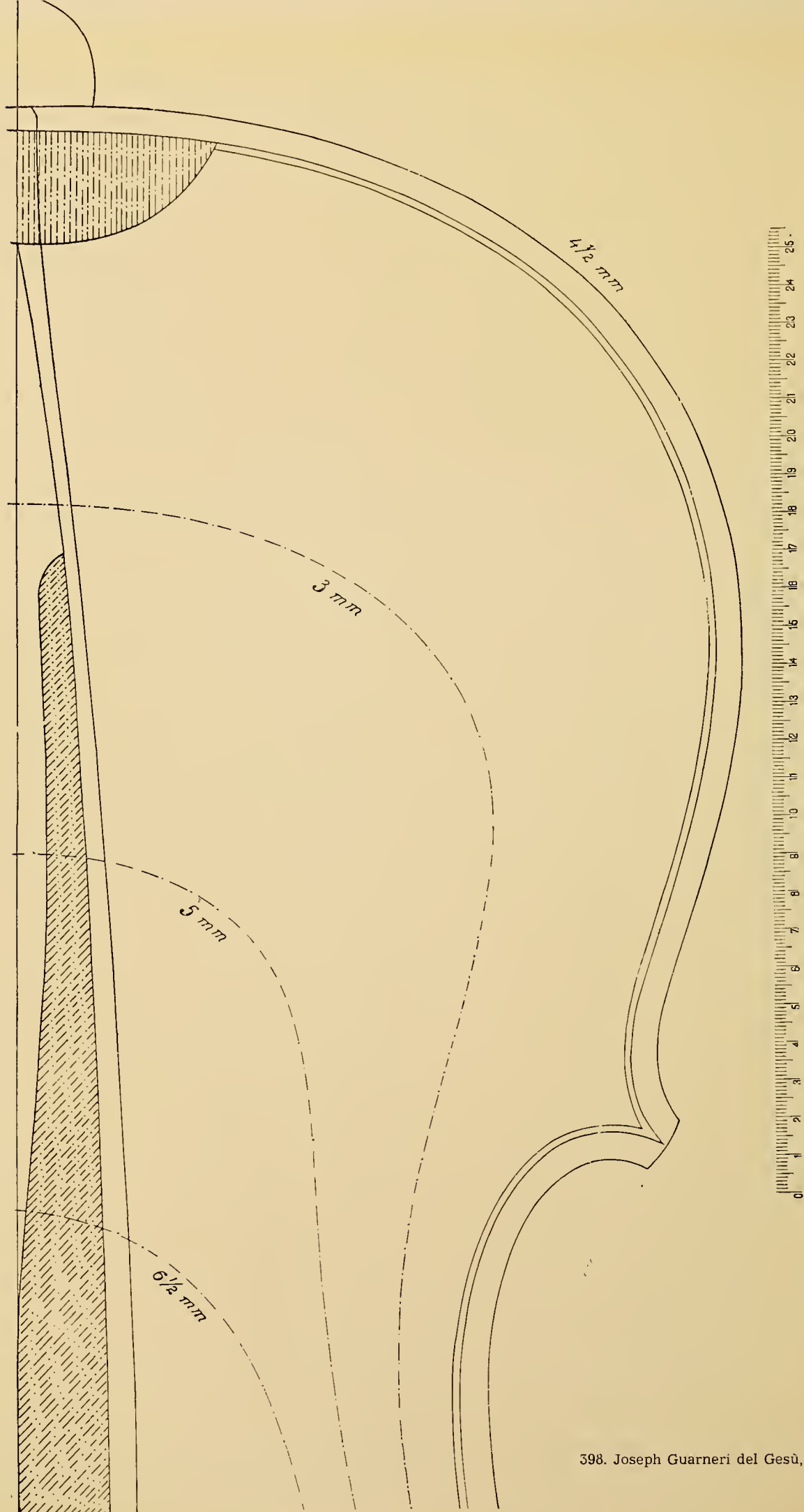
395. Joseph Guarneri del Gesù, 1734



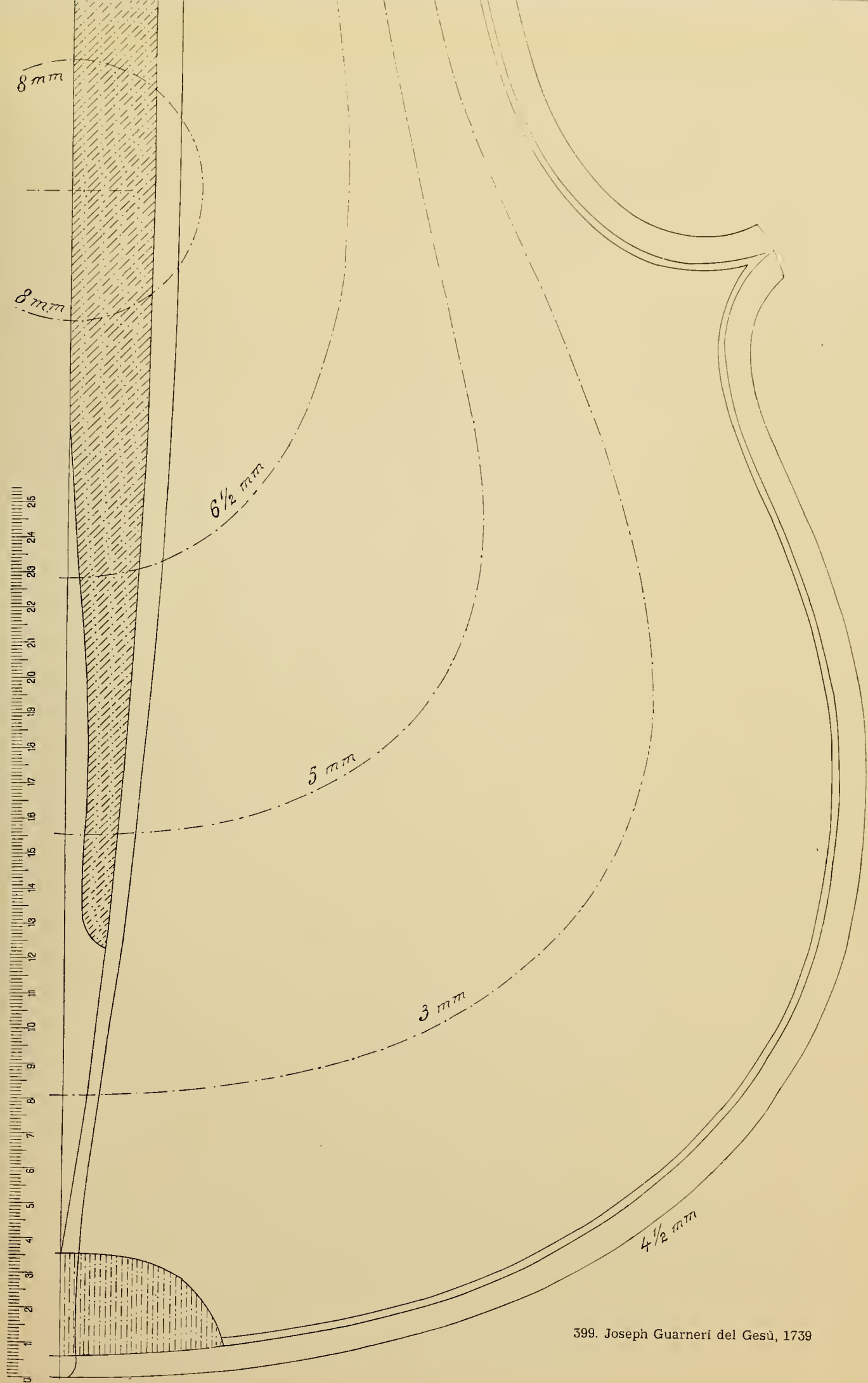
396. Joseph Guarneri del Gesù, 1739



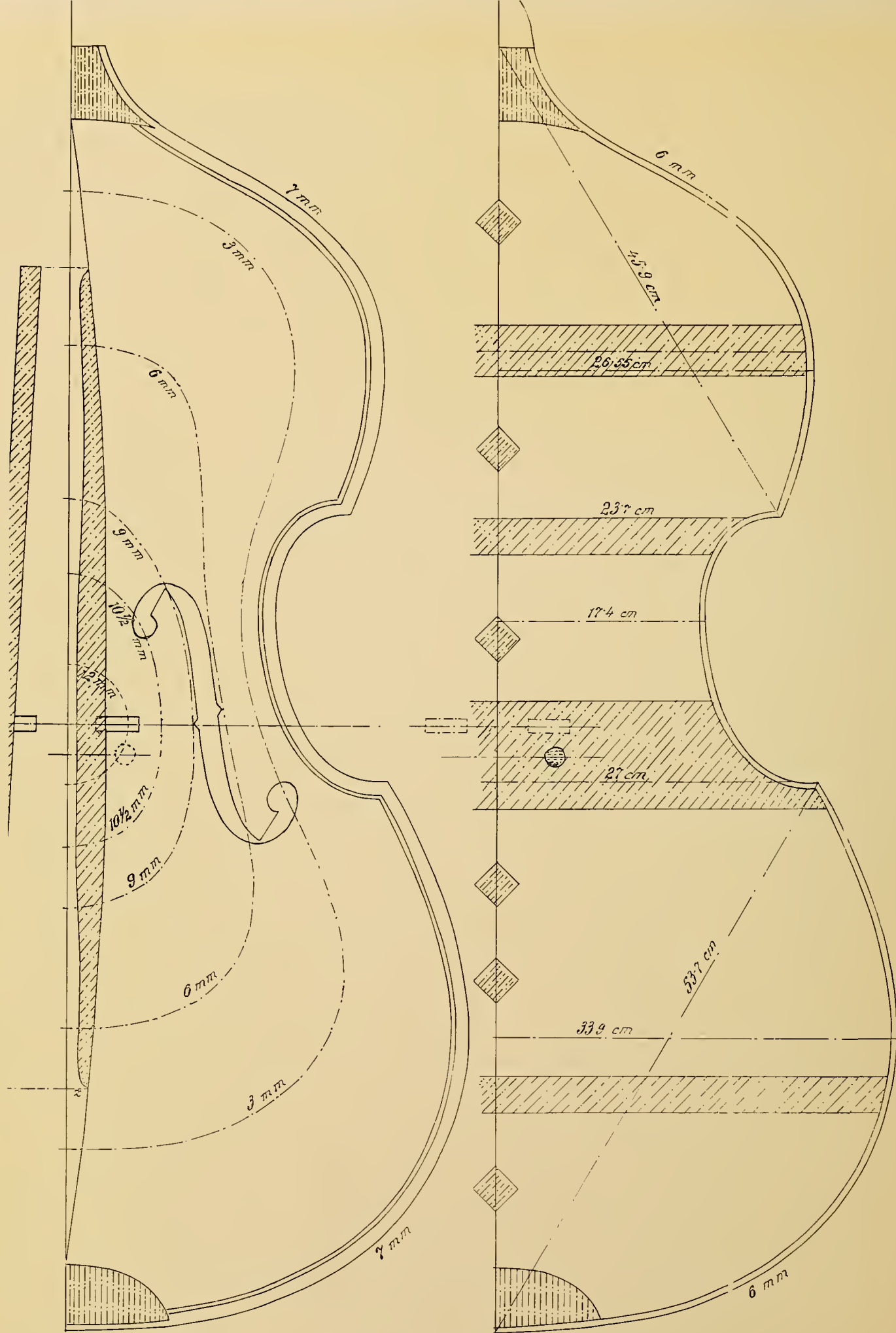
397. Joseph Guarneri del Gesù, 1739



398. Joseph Guarneri del Gesù, 1739

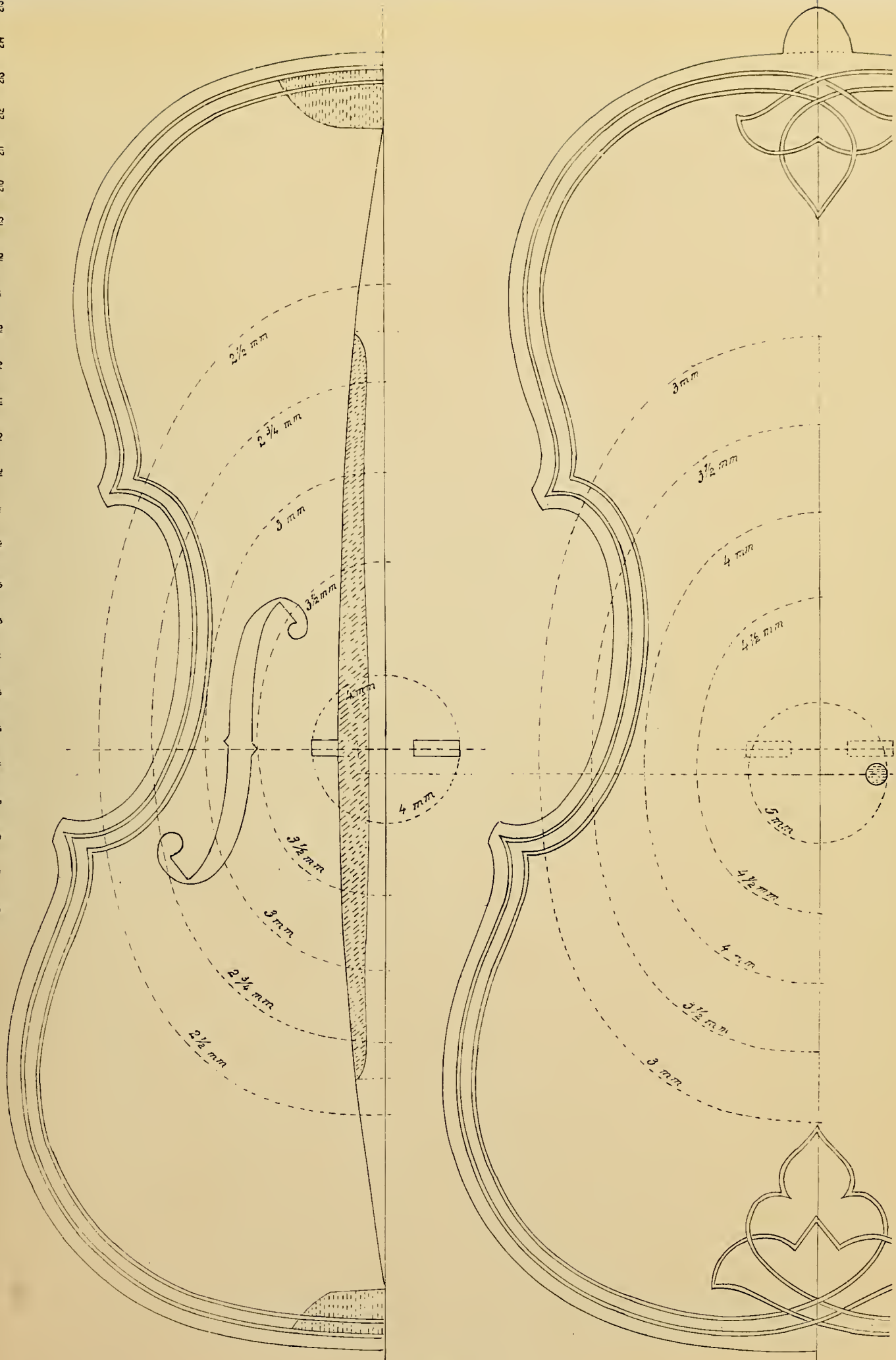


399. Joseph Guarneri del Gesù, 1739

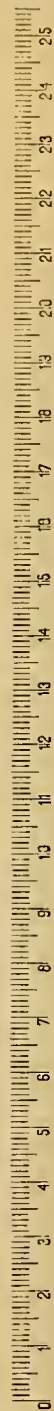
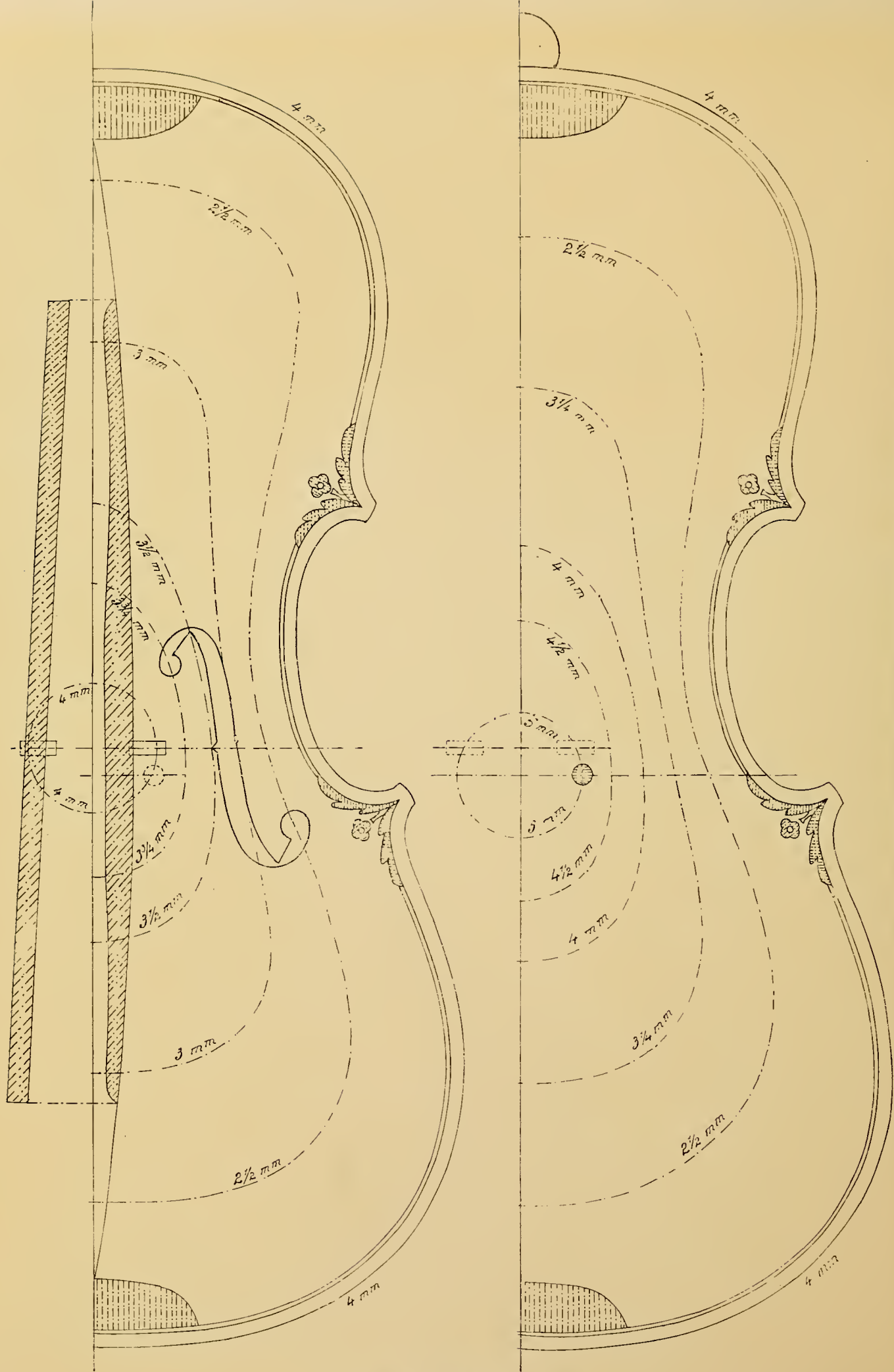


400. Joseph Guarneri del Gesù, 1742

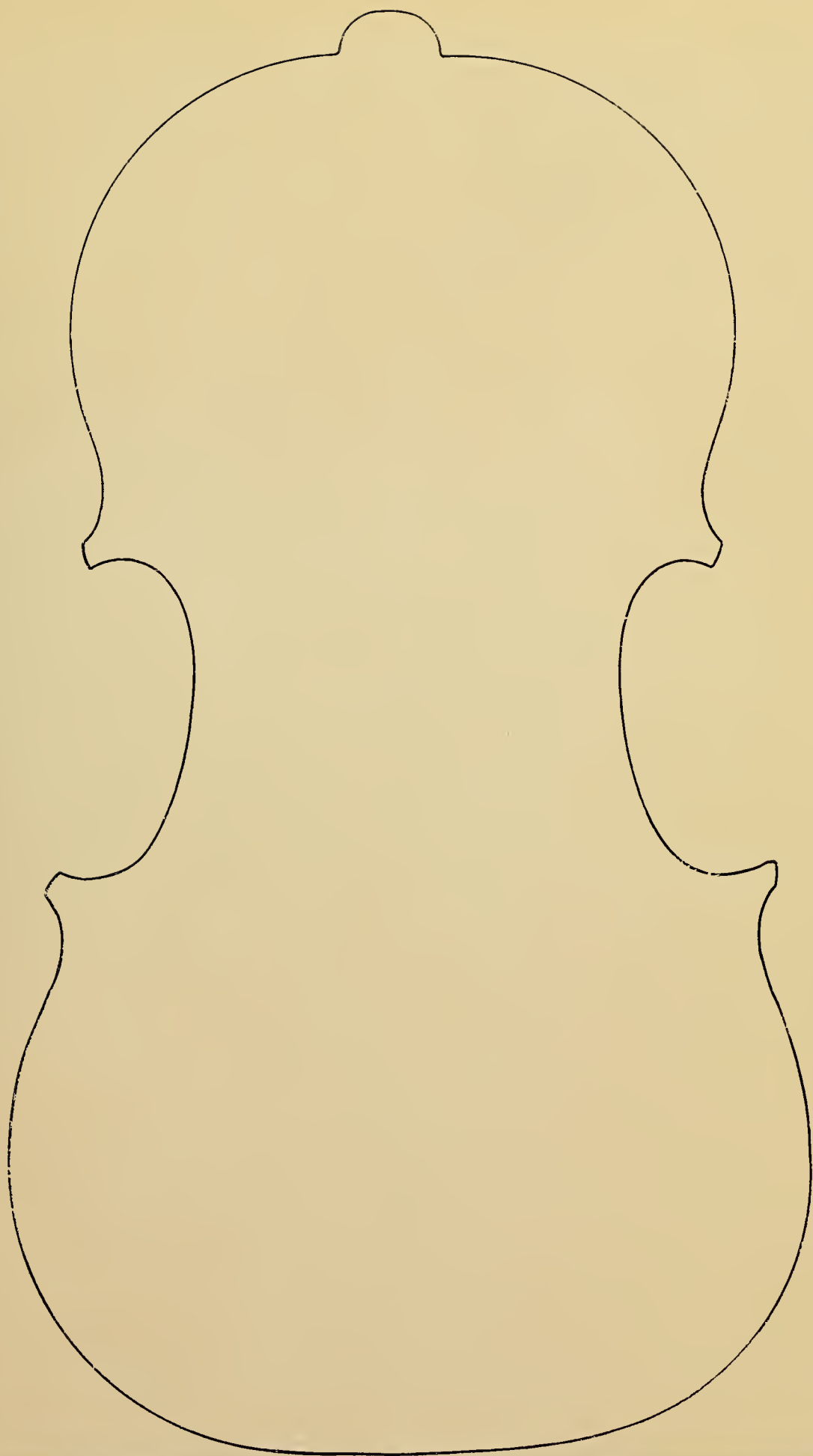
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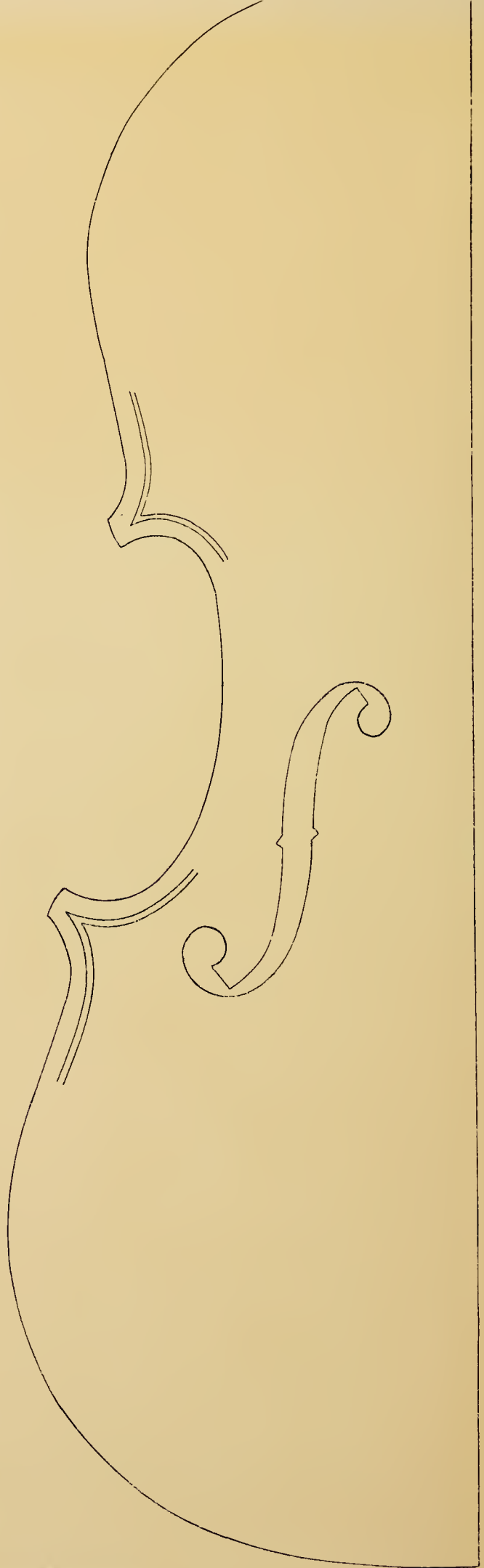
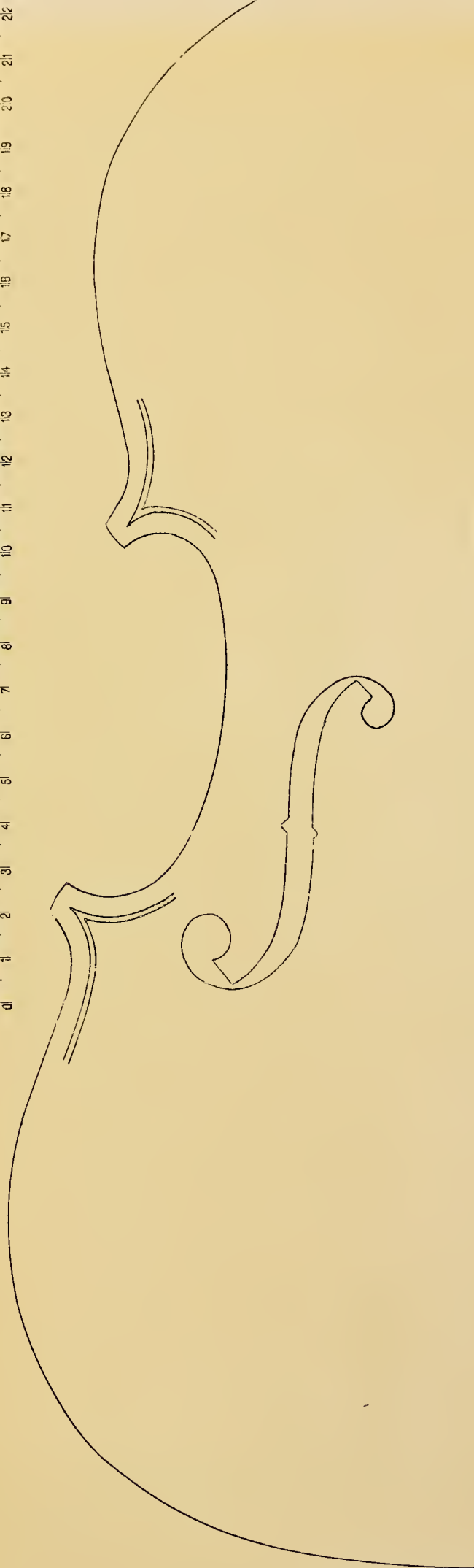
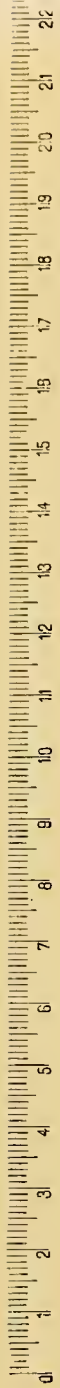
401. Maggini Paolo



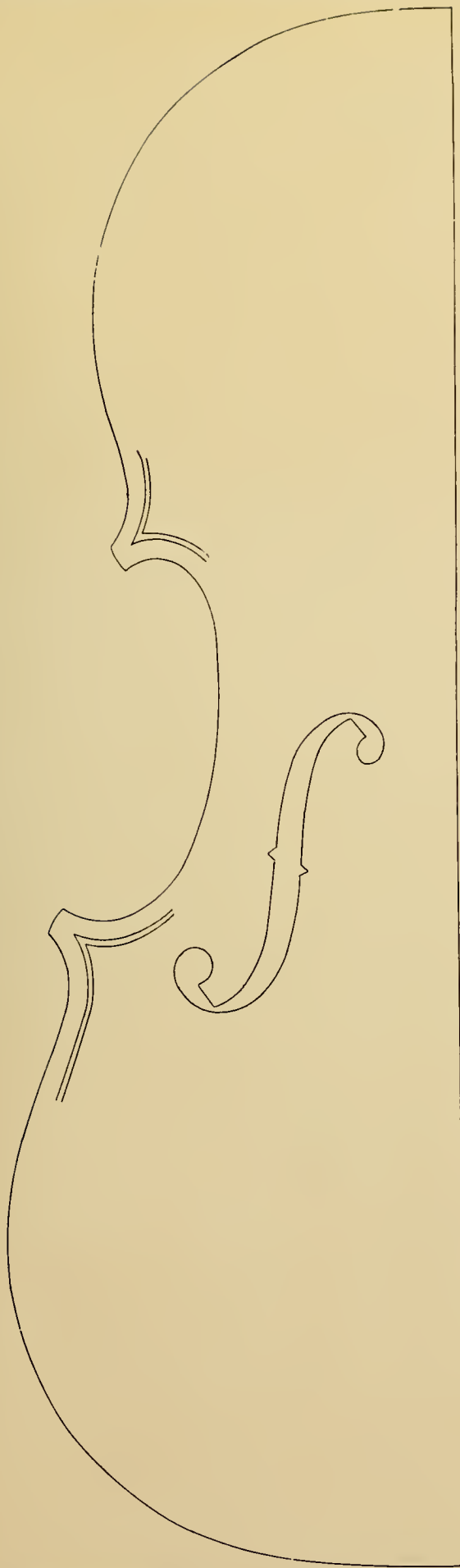
402. Laurentius Storioni, 1795



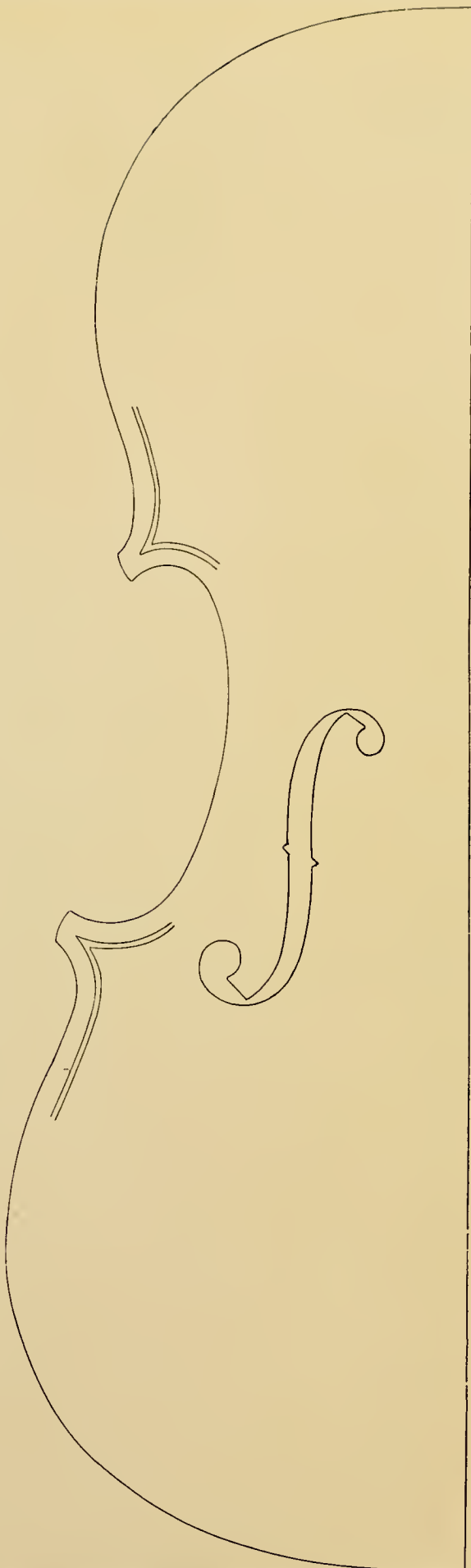
403. Antonio Stradivari, 1688



401. Antonio Stradivari, Cremona, "Vescey"

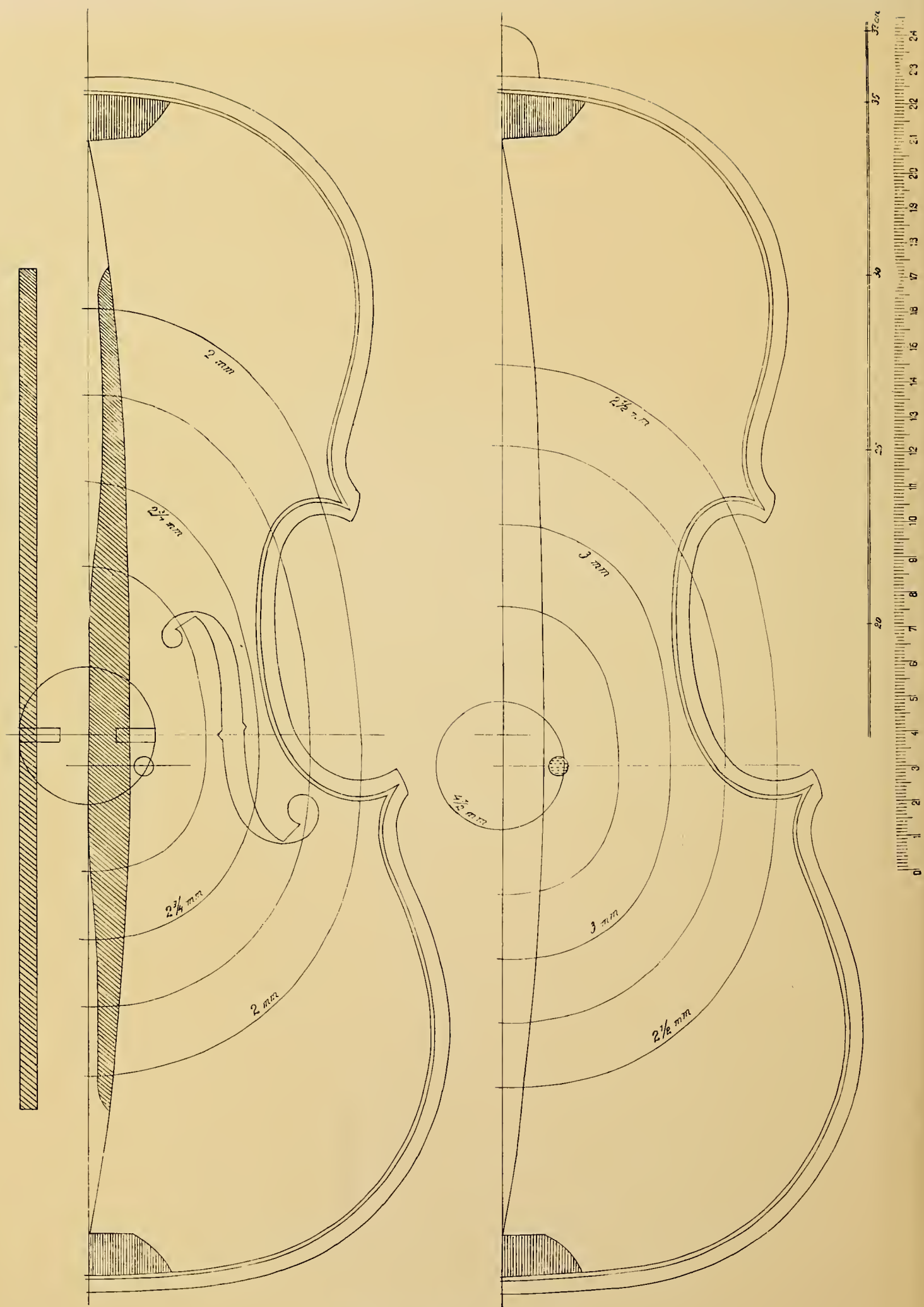


405. Antonio Stradivari, Cremona, 1688

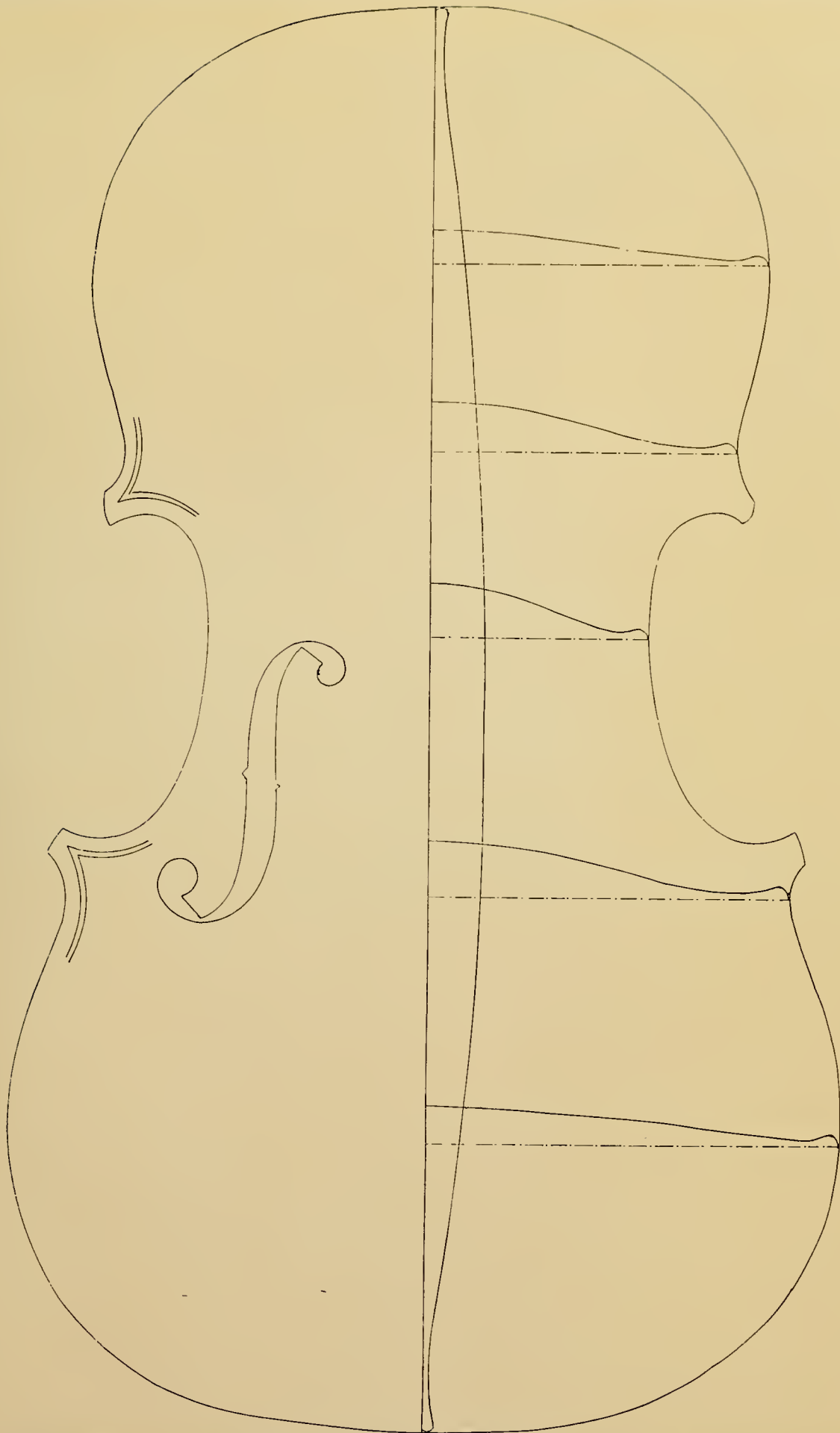


406. Antonio Stradivari, Cremona, 1700

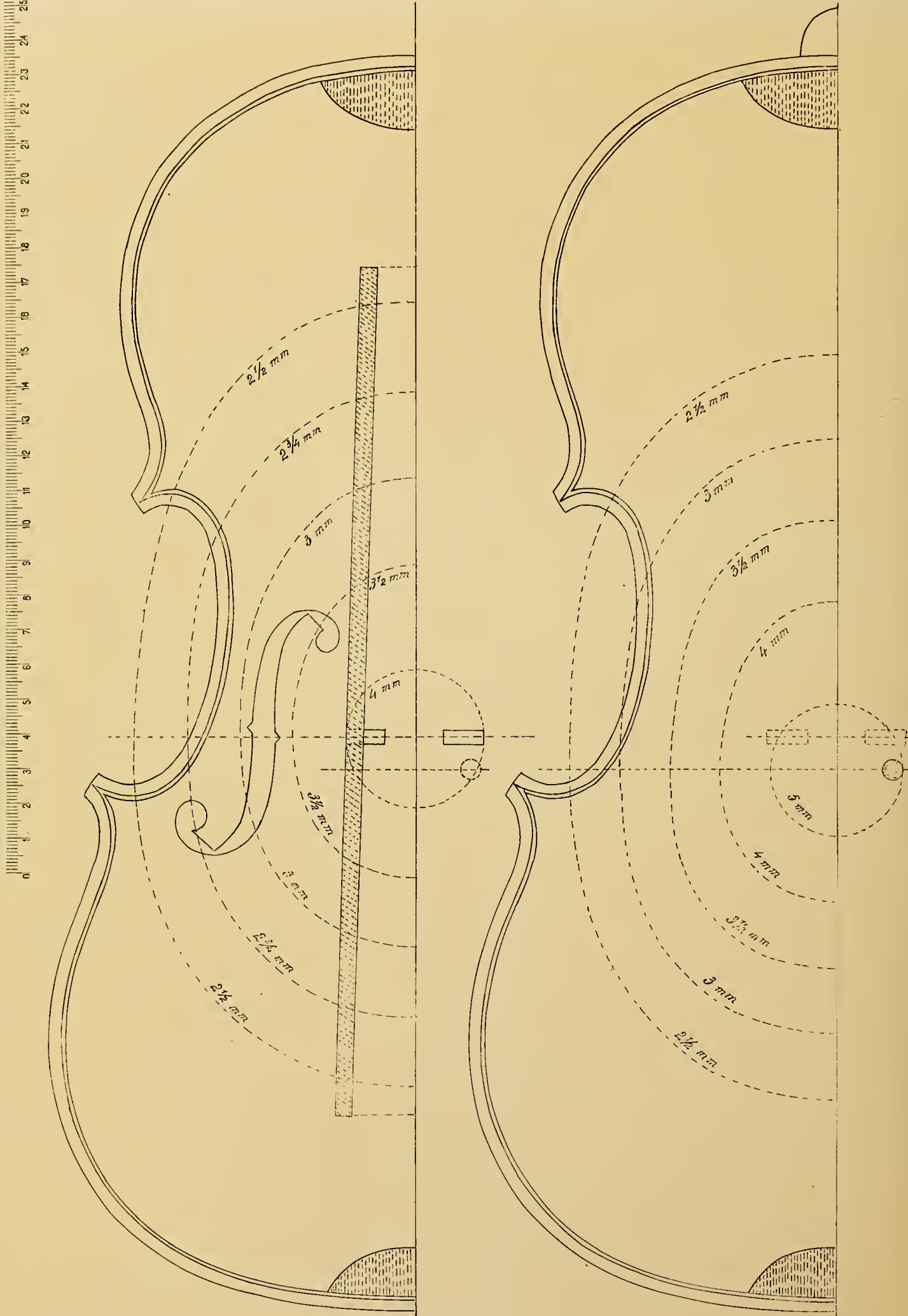




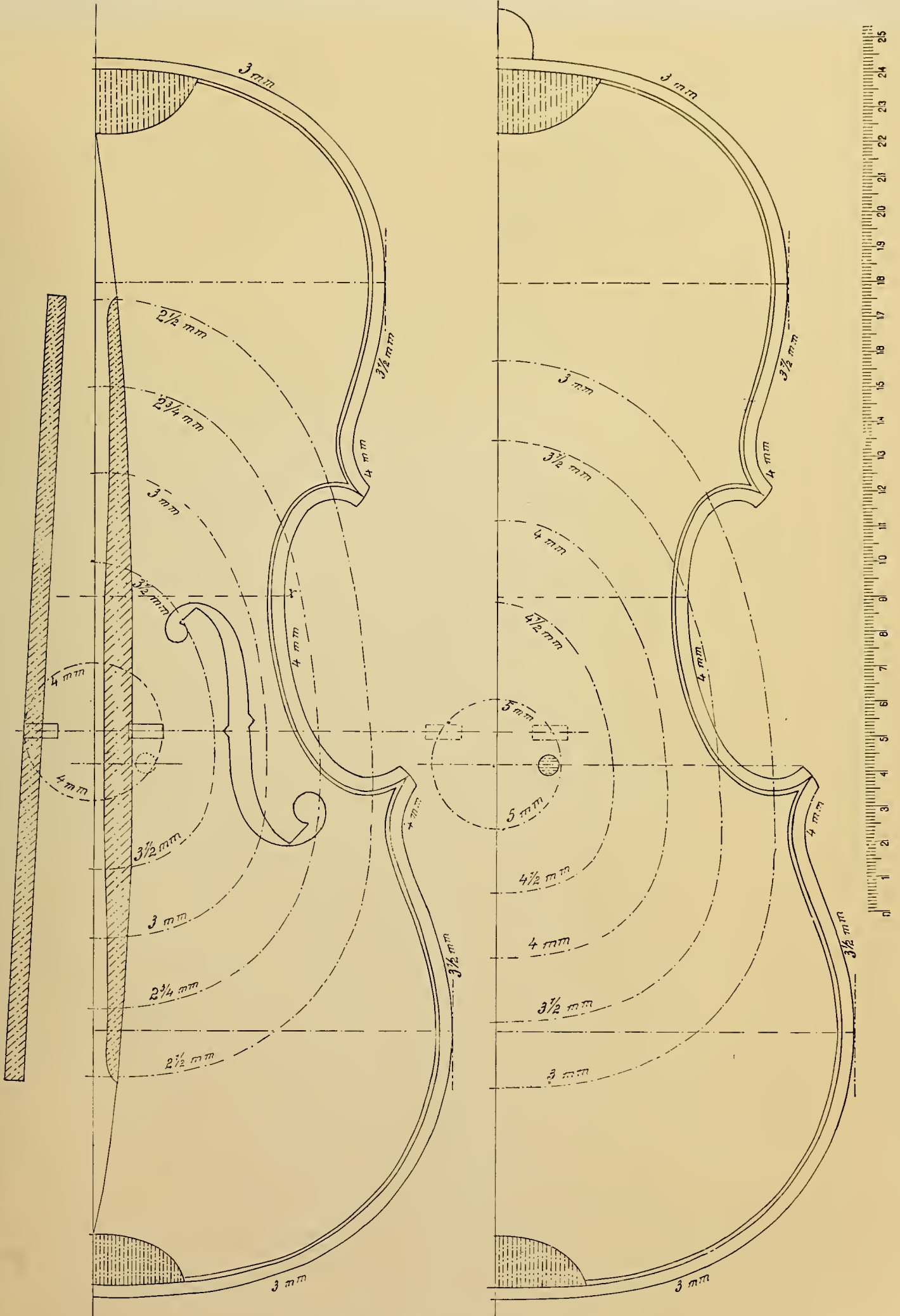
407. Antonio Stradivari, Cremona, 1705



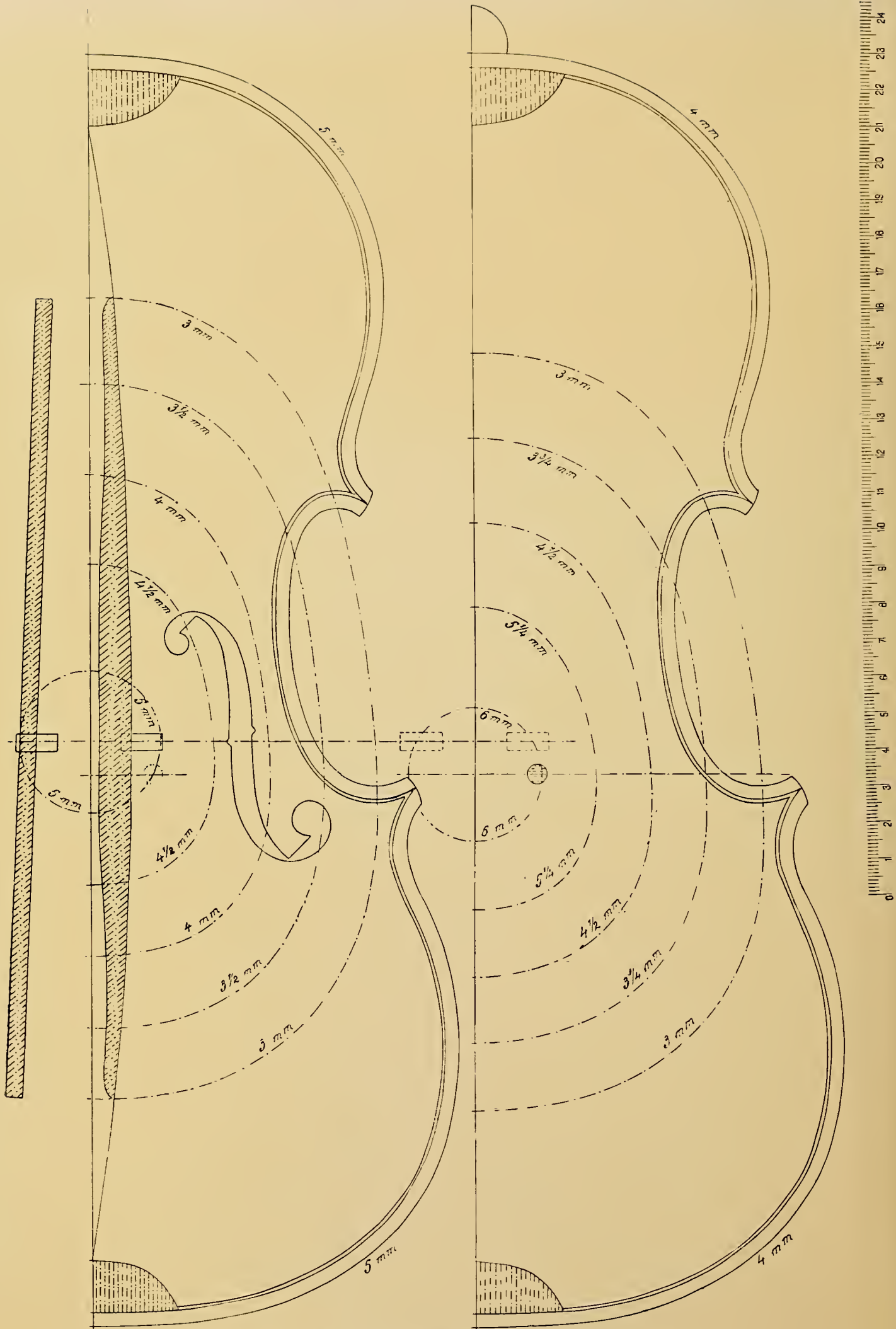
403. Antonio Stradivari, Cremona, 1710, Vieuxtemps



409. Antonio Stradivari, Cremona, 1708



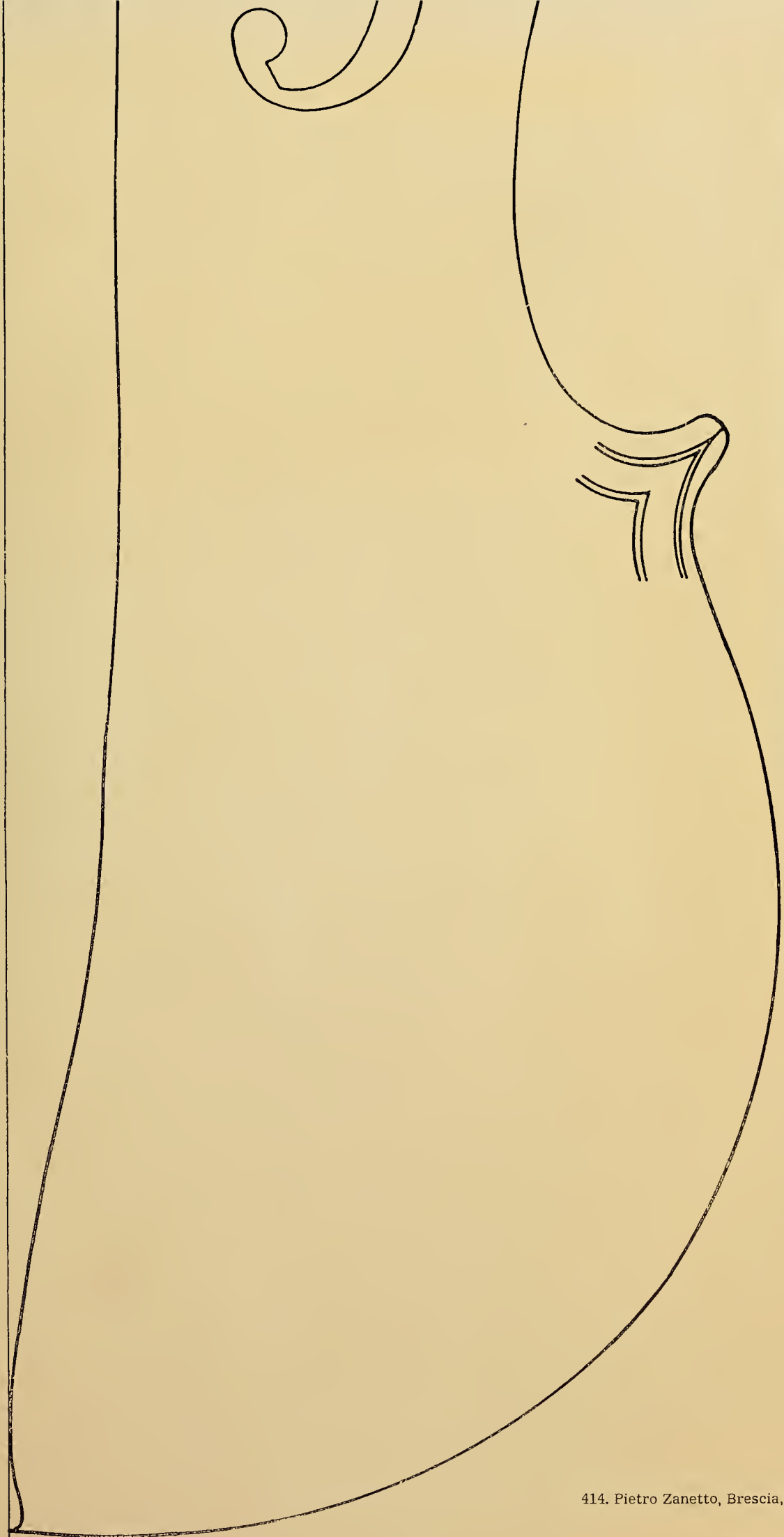
410. Antonio Stradivari, Cremona, 1716

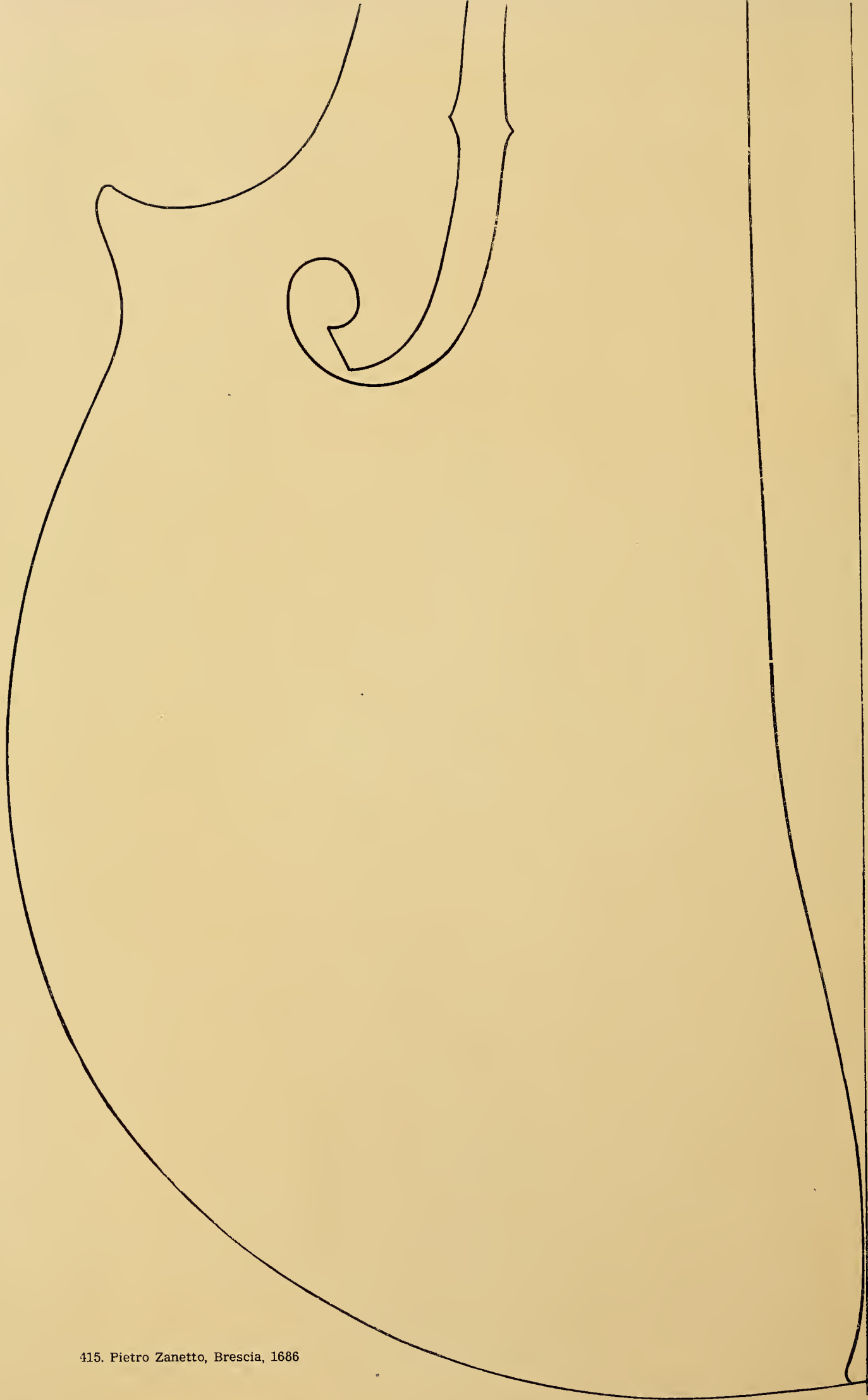


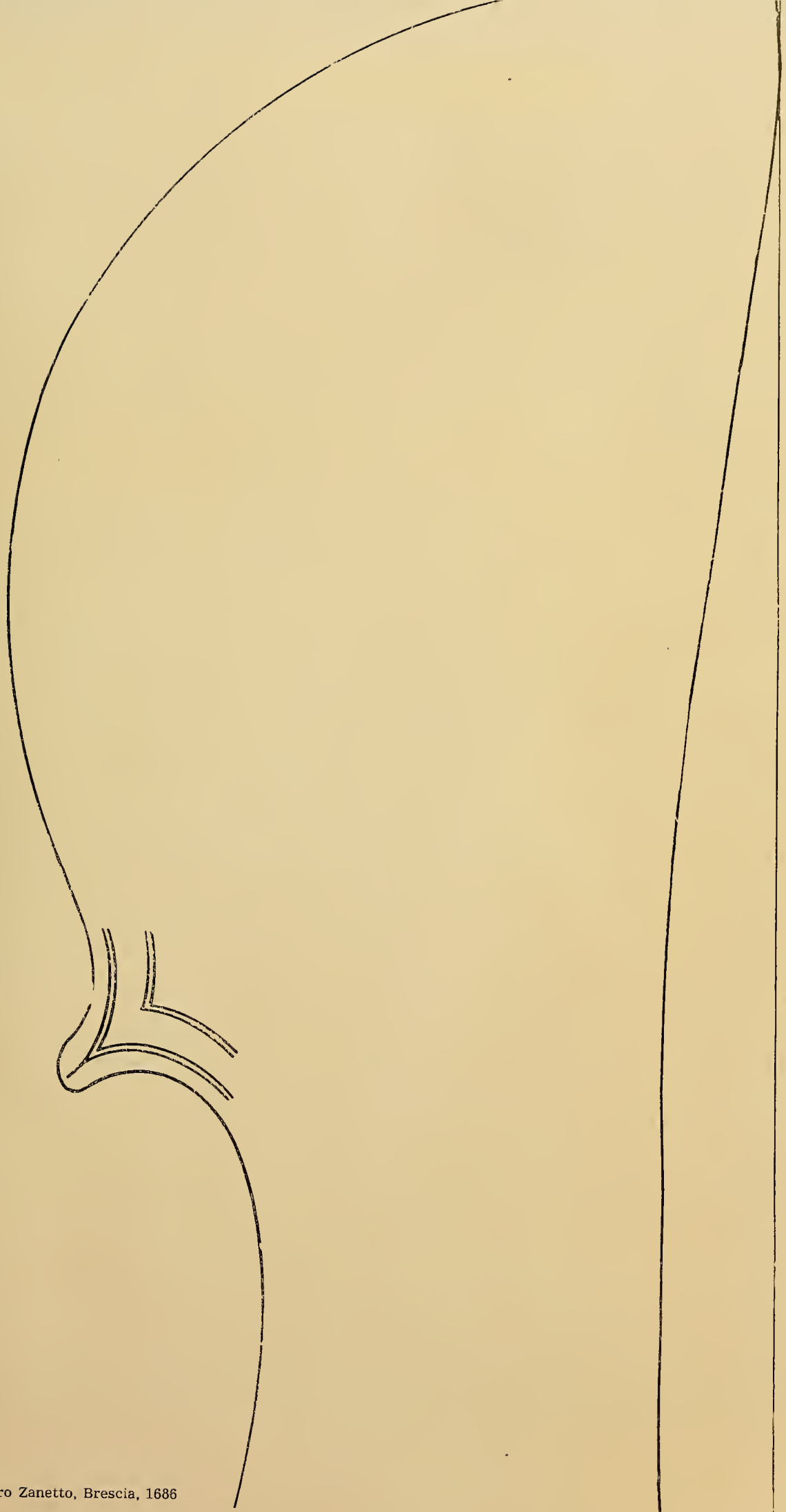
411. Antonio Stradivari, Cremona, 1718

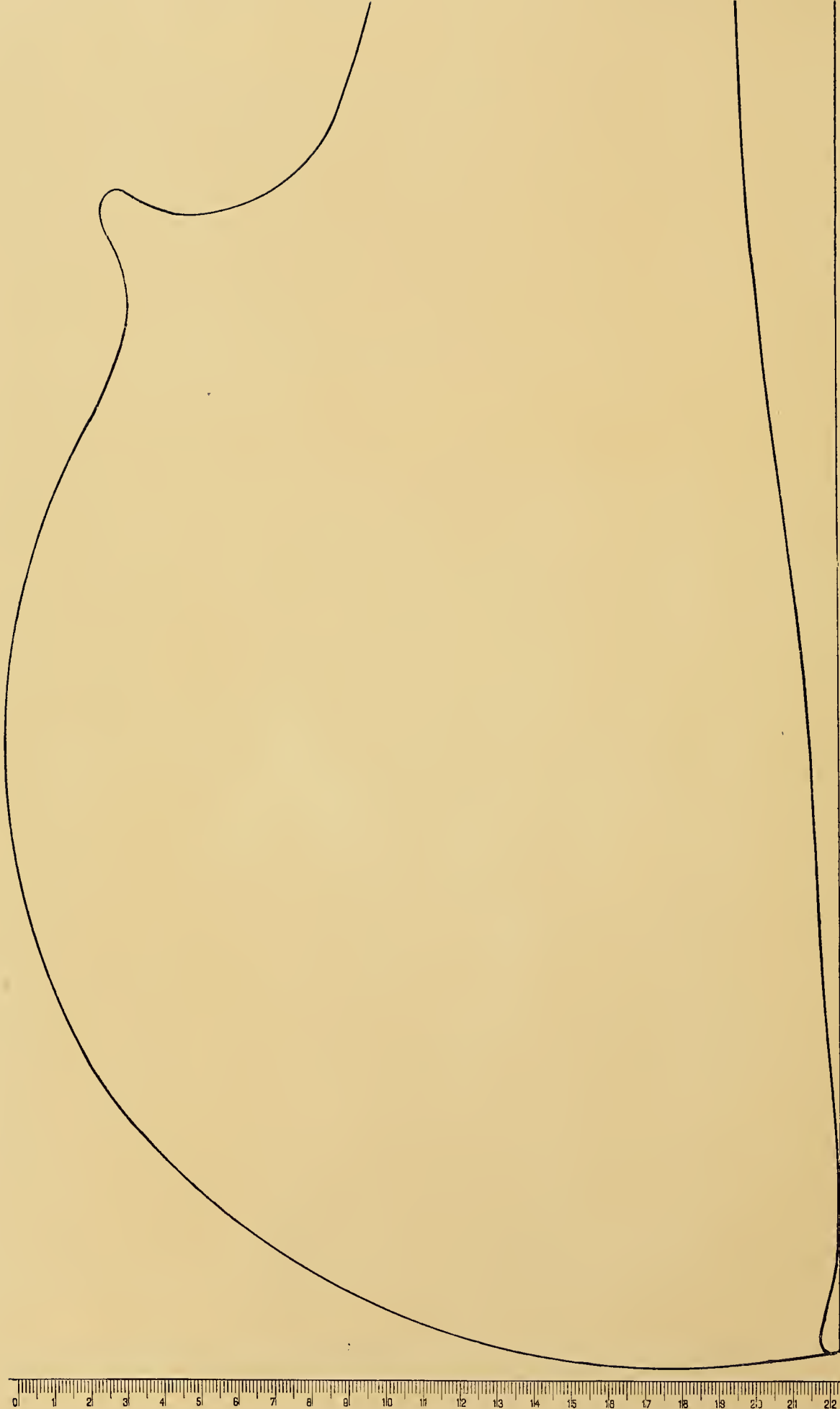


413. Carlo Antonio Tononi









417. Pietro Zanetto, Brescia, 1686

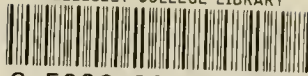
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